

The instruments used in folk music and folk dance are :—

Stringed Instruments : Ektar (also called Ekanādam), and Tuntina ; Nanduni and Vinakunju.

Wind Instruments : Beake flute, Conch, Flute, Kombu. Nagasvaram, Nedunkuzhal (long flute) and Tiruchinnam, Ekkalam, தாரை, Magudi.

Percussion Instruments :

(a) *Drums* : Arab chatti, Budubudukkai, Damaru, Dāsari tappattai, Dep, Davandai Dhol, Dolak, Dolki, Gummati, Jamidika, Kanaka tappattai, Kanjira, Kirikatti vadyam, Kudamuzha. Kundalam, Pambai, Pitcher-drum, Pot drum, Pulluvan kudam, Kamdolu, Rumja, Surya-pirai and Chandrapirai, Tambattam, Tamukku Tantipānai, Tavil, Tasha marpa, Timila, Udukkai, Urumi.

(b) *Cymbals* : Jalra, Kaichilambu, Kuzhittalam, Semakkalam.

(c) *Castanets* : Kartal, Chakkai, Chakravadyam, Chipla, Dāru talam, Tappupalagai and Tāta-palagai.

CHAPTER IX

MUSICAL INSTRUMENTS

Introduction

India possesses a rich variety of musical instruments. There are as many as 500 of them, each with a distinct name, shape and construction. Each instrument has its own technique of play. Instruments of varying degrees of loudness, compass and tone-colour are met with. Almost all the types, representative of the *stringed*, *wind* and *percussion* groups are seen here. *Gamakas* being the life and soul of Indian music, instruments like the *sata tantri vīna svara-maṇḍala* and *yāzh* (யாழ்) which were not capable of producing gamakas, gradually fell into disuse. Instruments like the gotuvādyam provided with sympathetic strings and with facilities for the accurate adjustment of sruti are of interest from the accoustical and physical points of view. The decorative work on some instruments contributes to their dignity and aesthetic appearance.

The subject of Indian instrumentation is one of absorbing interest. The musical instruments of India have been so devised as to fully serve the needs of her highly developed melodic system of music. Minus the western harmony, all other features of an advanced system of music are seen in India. If this fact is borne in mind, one can easily appreciate why the musical instruments of India have followed a particular line of developement and why instruments of the keyboard type like the piano and the organ did not develop in India. Rāga is the pivotal concept of Indian music. Rāgas derive their individuality through the

characteristic quarter-tones and graces. Since key-board instruments can give only notes of fixed pitch, this type of instrument did not develop in India. Likewise, Indian wind instruments like the flute, nāgaswaram and the sanāi have no keys. The clarinet, oboe and other wind instruments of the west are provided with keys. The closing or the opening of the finger-holes in these instruments is done by operating the keys. Keyed instruments are necessary for playing the harmonic system of music, wherein the music is written to different keys unlike Indian music wherein the music is performed on one key. For playing the delicate quarter-tones and graces, the fingers have got to be in direct contact with the fingerholes here. Janta svara prayogas have an important place in Indian music. Janta svaras in the flute are produced by finger strokes. If janta svaras are played in this manner on the keyed wind instruments of the west, a klicky sound will be heard.

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A foreigner familiar with the highly elaborate keyed mechanism of the western wind instruments, on seeing the key-less nāgaswaram and the bamboo flute, is likely to think that these are very simple instruments and are capable of producing only simple music. A close analysis and observation of the technique of play will reveal the complicated finger technique used to play Indian classical music. As far as the blowing technique is concerned, there are many things in common. There are the terms here corresponding to single-tongueing, double-tongueing, triple-tongueing, quadruple - tongueing and flutter - tongueing. Many gamakas are played by cross-fingering devices.

The occurrence of terms like *Rakta*, *Alankruta*, *Purna*, *Prasanna*, *Vyakta*, *Vikrshita*, *Slakshna*, *Sama*,

Sukumāra and *Madhura*, and which signify the ten excellences of gāna, point out to the high level of excellence aimed at in instrumental play.

The art of making musical instruments is as old as the Vedas. *Jyākāra* was the maker of the *Jyā* or the ancient harp. The study of the historical evolution of the five hundred and odd musical instruments, which India proudly claims to possess, will show how the instrument-maker applied his genius and kept pace with the development of the art of music. When the *rāga ālāpana* emerged as an important branch of classical music, the fretted *vīna* developed throwing into background the *yāzh*. The fretted *vīna* had facilities for stopping the playing strings and for playing graces by the deflection of the strings. The defects of *Ārppu* (அர்ப்பு) and *Kudam* (கடம்) consequent on playing new scales by the shift of the tonic note in the *yāzh* were not there. The *Vīna* had the drone cum-*tāla* strings. These advantages in the fretted *vīna* made the *yāzh* with its limitations, make its exit from the realm of South Indian concert music. It is, however, a pity that the *yāzh* was allowed to sink into oblivion. The rich experience inherited by the makers of the *yāzh* has become a thing of the past.

The materials used in India for the manufacture of musical instruments and their accessories, are jack-wood, blackwood, redwood, ivory, rakta chandana, khadira wood, ebony, silver oak, pine, Himālayan fir, red and white cedar, margosa, gourd, bamboo, cane, reed, earthenware, the skin of sheep, calf, buffalo, varanus, and metals like silver, bronze, brass, copper and iron. The plant, animal and mineral kingdom have contributed their share to the

making of musical instruments. Tanukku was the kind of wood used for making resonators in the yāzh. Strings of gut, metal and silk were used. Strings made from seasoned fibres of plants were also used. In very ancient times, strings of darba grass, properly seasoned and twisted were also used. The frets in the vīna were made of steel, bronze or silver. Wire plectra made of steel, copper or silver are used in playing the vīna and gottuvādyam, and a triangular-shaped horn plectrum is used in playing the svarabat.

The wood that is used for stopping the strings in the gottuvādyam is made of blackwood, rosewood, buffalo horn, ivory or the core of the tamarind tree. This wood is called kodu (கோடு) in Tamil. An instrument played with this wood came to be called Kodu-vādyam. Kodu-vādyam becomes koṭṭu-vādyam according to Tamil grammar. The name gottuvādyam occurs in the Telugu kāvya *Sringāra Sāvitri* written by Raghunātha Nāik, in the early 17th century.

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The wood that is used for making musical instruments undergoes an elaborate process of seasoning. In the vīna, tambura and the gottuvādyam, the wood used for the bowl part and the dandi part is taken from the same tree. This ensures, that the age of the wood being the same, one can expect uniform responsiveness over the whole compass of the instrument. Since the purchasers have rarely the time to be present at the time of the joining of the bowl and the dandi by the instrument-maker, and thus satisfy that the two pieces are from the same parent tree, they prefer *Ekānda vīnas*. In an *Ekānda vīna*, the bowl and the dandi are scooped out from one single block of long wood. In the vīna, gottuvādyam and tambura, the bowl is covered with a

piece of thin wood. In the svarabat, the resonator is covered with a parchment belly.

In the making of musical instruments, whether of the chordophonic, aerophonic, membranophonic or autophonic groups, care is taken to see that :—

1. The quality of the tone is pleasing and delightful.
2. Adequate facilities are provided for accurate tuning within a reasonably short space of time.
3. The instrument presents an artistic appearance. (The ivory work adorning the vina lends a charm to its appearance. The ancient yāzh was inlaid with gems.)
4. The handling is easy and does not involve undue physical energy on the part of the performer.

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The bridge on the vina, gottuvādyam and tambura are broad and curved unlike the sharp edges of the bridge in the members of the violin family. Over the bridge of the vina, a plate of bronze is placed. This helps in the production of a clear tone.

There are monophonous instruments like the flute and polyphonous instruments like the vina.

There are also the demonstrational instruments like the *Grahabheda Pradarsani* and *Grāṇa Mūrcchanā Pradarsani* and concert instruments like the vina and the *nāgaswaram*. In addition, there is the *Pradarsana vina*, a *samashṭi vādya* (ஸமஷ்டி வாத்தியம்) wherein one can play classical music and also illustrate the various facts, laws and phenomena relating to music. The truth relating to the Dhruva vina-

Chala vina experiment described by Bharata in his *Nāṭya sāstra* can be demonstrated and verified with this instrument.

The hemispherical resonator of the vina, the bucket-shaped resonator of the svarabat, the cylindrical resonator of the tuntina, the trapezoid resonator of the Santūr, the conical bore of the nāgaswaram the barrel-shaped resonator of the mridangam, the mortar-shaped resonator of the timila and the elliptical ring of the Pūjāri kai silambu present interesting study from the point of view of solid geometry. The resonators are of course *hollow*.

Bell-making is a great art in India. Bronze bells giving clear musical notes can be heard in many temples. In the Chidambaram temple, one can notice that the note of the bell and that of the conch blend beautifully. Both these instruments are played together during temple rituals and the notes given by them bear the samvādi (consonantal) relationship.

The facilities available for accurate tuning in stringed instruments deserves special attention. The beads threaded on the string in the Tambura near the bridge and the gliding rings over the langar in the vina and the goṭṭu-vādyam enable finer adjustments in tuning. The heightening effect of the jivāli in the tambura is of interest from the scientific point of view as well.

The process of making the mridangam, suddha madalam and other percussion instruments is a great and intricate art. The fixing of the black paste on the right head of the mridangam to the requisite quantity has enabled the instrument to produce a beautiful tone.

Rhythmical harmony

The concepts of rhythmical harmony and tāla exposition are distinct contributions of India to world musical thought. In an Indian concert, the performer on the percussion instruments, does not merely give time-beats. He provides a cross-rhythmical accompaniment continuously. In the absence of the rhythmical commentary of the mridangam player, much of the beauty underlying the musical construction of compositions and the series of kalpana svaras by the Principal will go unnoticed. Instruments like the mridangam and the art of dancing have kept alive certain aspects of rhythm all these centuries. Solo displays on the mridangam, (தனி வினிகை) expounding a chosen tāla just like a rāga ālāpana, through the stages of Introduction, Exposition and Conclusion are particularly fascinating and thought-provoking. To listen to them is an artistic and rhythmic experience by itself.

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One can notice the sense of *rasikatva* and high artistic taste when one critically studies the drums used as accompaniments to various kinds of music. The play on the drum *dakki* (டக்கி) along with the music of the *mukhavina* (முகவினை) in the stillness of the night in temple rituals is very pleasing. The drone pipe *dōnai* (தோனை) used on such occasions provides a pleasing background of sruti.

Musical stone pillars

The art of making musical stone pillars might be referred to in passing. These are marvels of sculptural and musical skill. Temples at Humpi, Lepakshi, Tādpatri, Tadicombu, Madurai, Azhagarkovil, Tirunelveli, Āzhvārtirunagari, Kalakkad, Suchindram and Trivandrum contain excellent specimens of musical stone pillars. These pillars

were played upon with small hard stones held in the hand. They were used for providing drone accompaniment, musical accompaniment and rhythmical accompaniment. There is a stone nāgaswaram in the Azhwartirunagari temple which gives a fine tone.

In some temples, small pipes with turreted tubes have been scooped out of pillars. When blown into the orifice from one side, a tone corresponding to the tone of the ekkālam is heard and when blown into the orifice from the other side, a tone resembling the tone of conch is heard. The temple at Azhwartirunagari contains such a pipe. In the temple at Shanbagarāmanallur near Nānguneri, Tiru-nelveli District a bent conical pipe is scooped out across a square-shaped granite pillar. The cross-section of the pillar is about a foot. This pipe when blown from one end gives the tone of the ekkālam and when blown from the other end gives the tone of the conch. During the temple rituals, instead of using the instruments Ekkālam and Conch, a trained blower blows from either end of the pipe, and achieves the same purpose. These pillars of stone deserve careful study.

The process of seasoning and preparing the *narukku* or the mouth-piece of the nāgasvaram is an intricate art. The art of making Ghaṭam, an instrument as old as the *Rāmāyana* is of interest. Resonant pots are made at Panruṭi and Mānāmadurai.

Even amongst rural folk, we come across interesting instruments like the *narakunḍa* or *tantipānai* (தந்தி பாணை) and *gummaṭi* (கும்மடி).

Every centre noted for the manufacture of musical instruments has developed a particular model. By mere

sight, one can say whether the instrument is a vina of Tanjore make, Mysore make or Trivandrum make.

Classification

Musical Instruments are generally classified into :

- (1) *Stringed instruments*, where the sound is produced by setting in vibration, strings.
- (2) *Wind instruments*, where the sound is produced by the vibration of a column of air in a tube.
- (3) *Percussion instruments*, where the sound is produced by the vibration of a stretched membrane or skin or a piece of metal or wood. In tāla vādya, the sound is produced either by striking, as in tavil, plucking, as in morsing or stroking as in Urumi.

Stringed instruments, (also called *chordophones*) are the *tata* तत vādya and wind instruments (also called *aerophones*) are the *sushira* सुषिर vādya. Percussion instruments of the drum class are called *avanaddha* अवनद्ध vādya (*membranophones*) and those of the cymbal and castanet class as *ghana* घन vādya (*autophones* or *idio phones*). நரம்புக்கருவி, துளைக்கருவி, தோல்கருவி and கஞ்சக்கருவி are the respective names for these four types of instruments, in Tamil.

Lithophones are the musical instruments made of stone. Musical stone pillars, musical stone pipes, stone gongs and xylophones made of resonant stone are examples.

Chordophone

I. Stringed Instruments are of three kinds :—

- (a) The *plucked instruments*, where the strings are plucked by a plectrum, finger tip or finger-nail

and played : ex. the vīna, rudra vīna, gottu-vādyam, sitār, svarabat (the more correct name however is svaragat), sarode, nanduni, guitar-mandoline, svaramaṇḍala and harp. The drone instruments like the tamburā and ektār come under this group. The plectrum used may be of horn or plastics as in Svarabat and Bulbul tara, or of wire as in Vīna and Gottuvādyam.

- (b) The *bowed instruments*, which are performed on by friction with a bow (வில் அல்லது கமான்); ex. the violin, sārangi, dilrūba, bālasarasvatī (tavūs or mayūri, மயில் வாத்தியம்) and esrāj.

Rāvanāstram, the earliest bowed instrument known to human history had its origin in India.

- (c) The *struck or hammered instruments*, wherein the strings are struck with a hammer or a pair of sticks either mechanically or otherwise and played; ex. the piano, gettuvādyam and Santūr.

Of the stringed instruments, some like the tamburā, tuntinā, ektār and gettuvādyam are played on open strings and the rest like the vīna and violin are played on stopped strings.

The vīna is an example of a stringed instrument wherein some strings are played as open strings (ex. the three tāla strings) and the rest, stopped and played (ex. the four playing strings).

N.B.—Playing on *open strings* means causing the entire length of the string to vibrate all the time, as for

instance while playing the tambura. *Stopping the strings* means causing a fractional length of the string to vibrate. For example when a finger is placed on a string on the finger-board of a violin and the particular string bowed, the fractional length of the string from the bridge to the point of contact of the finger alone, vibrates.

The *plucked* and *bowed varieties* (where the strings are stopped) admit of two varieties :—

- (1) Those with a plain finger-board as the sārode and the violin, the strings being stopped by the fingers or by a piece of wood, hard glass or metal held in the left hand as in the Gotu-vādyam, Bhaṭṭa bin and Guitār.
- (2) Those with a finger-board with frets as the vīna, sitār, dīl-rūba and tavūs.

The *plucked and bowed instruments* may again be classified into :

- (1) Those wherein the left hand fingers are in direct contact with playing strings as the sitār and vīna.

Here again there are cases wherein :—

- (a) The finger tips are in contact with the playing strings as in the vīna and violin ; and
- (b) The finger-nails are in contact with the strings *i.e.*, glide along the sides or over the strings as in Sarangi and Sur sringāra respectively.
- (2) Those wherein the playing strings are contacted through an intervening object or mechanism, held or operated by the left hand ; ex. gotu-vādyam, bālakokil and bulbul tāra.

In the Goṭuvādyam, a cylindrical piece of stick is held in the left hand and is glided over the strings. In the Bulbul tāra the strings are contacted by pressing the keys of the key-board. This key-board is like a type-writer key-board.

(3) Those wherein a wire plectrum is used (ex. sitār) and those wherein a horn plectrum is used (ex. svarabat). Some vainikas do not use the wire plectrum for plucking the strings; they pluck the strings with their finger nails specially grown for the purpose.

(4) Those wherein the strings are manually plucked as Vina, Goṭuvādyam and Sitar; and those wherein the strings are automatically plucked i. e. through an electrical contrivance as the *Svavādita tambura* (automatic tambura) and *Paribhramana tambura* (automatic revolving tambura).

The piano and the bulbul tāra are instances of stringed instruments provided with a key-board.

Of the strings which are used for stopping and playing music, the string which gives the highest note is always reckoned as the *first string* and the other strings in the decreasing order of pitch are numbered accordingly. In the vina, the strings are always kept in *medium tension* and played; otherwise the pitch of the strings will get altered, every time they are pulled or deflected for the purpose of producing a gamaka. In the goṭuvādyam and the violin however, where the strings are *not pulled aside* for the production of gamakas, the strings are kept in *full tension*.

Aerophones

II. Wind Instruments are of two kinds :—

- (a) Those wherein the wind is supplied by some mechanical contrivance, commonly the bellows (துருத்தி). The organ and the harmonium are instances of this class. These are called *Yantra vadyas*. In the modern organs, air is sucked from the atmosphere and pumped into the air chamber.
- (b) Those wherein the wind is supplied by the breath of the performer ex. Flute and Nāgasvara. These are called *Mukha vādyas*.

Here again, we have the mouth-blown and nose-blown varieties.

The mouth-blown varieties are of two classes :—

- (i) Those which are blown through vibrating reeds tongues or mouth-pieces. The clarinet, oboe, nāgasvaram, mukhavina and the sanāi are instances of this class.
- (ii) Those wherein the wind is blown across orifices in the wall of the instrument, like the flute.

There are mouth-blown instruments which have finger-holes like the flute and the nāgasvaram and those which have no finger-holes like the gaurikālam, tiruchinnam, ekkālam, kombu, reed dulcimer, bhūri and the conch.

In the tiruchinnam, the mouth-piece is cup-shaped.

The snake-charmer's instrument, *magudi* (also called *bhujanga svaram*) is an instance of a compound wind

Instrument. It is provided with a tune-pipe (ஸ்வர நாடி) and a drone-pipe (ச்ருதி நாடி).

The *Neḍunkuzhal*, furnishes a remarkable example of a long pipe wherein the wind, blown through a pipe in the centre feeds the upper part of the tube (*sruti nāḍi*) and the lower part of the tube (*svara nāḍi*). As music is played one hears it to the constant accompaniment of the drone note emanating from the top part.

Wind instruments are either of the *wood-wind type* like the *nāgasvaram*, clarinet and oboe, or of the *brass-wind type*, like the *tiruchinnam* and *kombu* (metallic horn). The curved (crescent-shaped) horn is called the *Pirai kombu* (பிறைக் கொம்பு) and the S-shaped horn, the *Kōṇakkombu* (கோணக் கொம்பு). Sculptures of figures playing the *Konabūri* (கோணபூரி) are seen in many temples.

Nāgapani is a metallic horn, coiled like a snake and used by heads of Mutts. The blowing end has a circular hole and the open end is shaped like that of a serpent's head. The entire instrument consists of a single tube and is made of copper.

The pipes in wind instruments are cylindrical or conical in shape. The flute and the *nāgasvaram* are respectively instances of these two types.

There are *keyed* सकुंचिका instruments like the clarinet and *keyless* अकुंचिका instruments like the Indian flute.

There are wind instruments like the *Nāgasvaram* and *Clarinet* where the air is blown into the tube through a mouth-piece and instruments like the mouth-organ wherein the wind is alternately blown and sucked.

Membranophones and Idiophones

III. Instruments of Percussion are usually time-keeping instruments. A few like the nagāra and bheri were used in war. These two instruments were also used in the village *look-outs* in former times, to warn the villagers, whenever robbers and marauding plunderers were sighted at a distance. Some like the tamukku and parai are used by the State for publicity purposes.

To the class of drums belong the mridanga, tabala, nagāra, tavil, ḍolak, ḍamaru, maddalam, suddha maddalam, panchamukha vādyam, uḍukkai, uḍal, urumi, davanḍai, chenḍa, timila and pambai.

Drums may be classified into :—

- (1) Those played by the hand ; (*ātata* आतत) ex. mridangam and geta bheri.
- (2) Those played with inanimate objects like sticks, (*vitata*-वितत) ex. ḍamarum and tambattam.
- (3) Those played by hand on one side and with stick on the other side : *ātata-vitata* आतत-वितत ; ex. tavil.
- (4) Those which are self-struck ; ex. the ḍamaru and buḍubuḍuke. The instrument is rattled *i.e.* rocked to and fro by the motion of the hand, to enable the knotted end of the string to strike the two faces alternately.
- (5) Those wherein one side is struck and the other side is stroked ; ex. *urumi* (உறுமி) the perumāl-māḍu drum. *Urumi* is an example of a *friction drum*.

Drums may further be classified into :—

- (1) Drums with a single face (*Ekamukha vādya*); ex. *Tamukku*.
- (2) Drums with two faces (*Dvimukha vādya*); ex. *Mridangam*.

Amongst *Dvimukha vādya*s, there are instances like the *mridangam* wherein both the faces are played and instances like the *chenda* and *timila* wherein only one face is played.

- (3) *Trimukha vādya*; ex. *Pushkara*.
- (4) Drums with five faces; ex. *Panchamukha vādya*.

Drums may again be classified into :—

- (1) Drums with plain faces as the *uḍukkai* and *panchamukha vādyam*.
- (2) Drums with complex faces *i.e.* with two or three concentric rings of skin; and with or without the black paste in the centre; ex. the *mridangam*, *suddha maddalam* and *tabala*.

The *mridangam* stands as the finest example of a two faced drum with complex drum heads. On simpler drums, particular rhythmic phrases or *solkaṭṭu*-patterns are played.

Several kinds of cymbals are in use. These are exclusively time-keeping instruments and are made of metal. The *jāla* is a good example. It is largely used in *Bhajana parties* and *Kathā kālakshepams*. Larger cymbals (*Brahma tālam*) are used in temple ceremonies and bands. Different kinds of castanets are also common throughout India.

Percussion instruments may be broadly classified into :—

- (1) those with which a regular cross-rhythmical accompaniment can be provided in concerts ;
ex. mridangam, tabala, kanjira, tavil, ḍolak ghaṭam and jālra ; and
- (2) those wherein such a thing is not possible ; ex. gongs, nagāra and bhēri.

Tāla vādyas may be classified into :—

- (1) *Pradhāna tāla vādyas*, i.e. those which are indispensable in concerts like the mridangam, tavil or tabla.
- (2) *Upa tāla vādyas*, i.e. those which can be used at the option of the performer or singer, like the kanjira, ghatam, ḍolak and conch.

Tāla vādyas may again be classified into :—

- (1) *Tunable* ; i.e. those which can be tuned to a desired pitch ; like the mridangam and tabala ; and
- (2) *Non-tunable* : i.e. those whose pitches are determined at the make, like the ghaṭam and jālra.

Of the time-keeping instruments, the ghaṭam and morsing are of special interest. The ghaṭam is the only rhythmic instrument without detachable parts and made of a single material. In morsing, the projecting tongue is plucked by the right hand and the mouth acts as the resonator.

Amongst the drums, there are those wherein the membrane is stretched over on open metallic frame as the

Kanjira, Tappattai and Sūryapirai, and those wherein the membrane is stretched over a hollow shell as the Damārum and Tabla.

Chordophones, Aerophones and Membranaphones have resonators but not the Autophones or Idiophones.

Konugol

Konugol is the art of reciting jatis in a pleasant manner. This type of rhythmic accompaniment provided by man is a peculiarity of Indian music. In addition to the primary rhythmic syllables like *ta, di, tom, nam*, other euphonious and rhythmic syllables like *taka, dhimi, talāngu, naka, jonu, niki, tari, dhinuta* are used. The jatis are recited sometimes in a prosaic manner and sometimes in a musical manner. *Konugol solos* when rendered by melodious and impressive voices will be interesting to hear. Experts in this art are able to recite jatis even in the sixth degree of speed. This art affords plenty of scope for the exercise of one's creative faculty.

Other Systems of Classification

1. Campass

From the point of view of the compass or the number of octaves that can be played, musical instruments can be classified into :—

(1) *Chatussthāyi vādyas*, wherein music ranging over four octaves can be played ; ex. Violin.

(2) *Tristhāyi vādyas*, wherein music ranging over three octaves can be played ; ex. Clarinet.

- (3) *Dvīsthāyi vādyas*, wherein music ranging over two octaves can be played ; ex. Kinnari.
- (4) *Ekasthāyi vādyas*, wherein music ranging over one octave can be played ; ex. Mukhavina.
- (5) *Ardhasthāyi Vādyas*, wherein music extending over only half an octave can be played ; ex. Maguḍi.

There are also instruments with a compass of $3\frac{1}{2}$ octaves (ex. the Vīna) and $2\frac{1}{2}$ octaves (ex. the Indian flute). The former will be a *Sārdha trīsthāyi vādya* and the latter a *Sārdha dvīsthāyi vādya*. Instruments with a range of $1\frac{1}{2}$ octaves can be called *Sārdhaikasthāyi vādyas*.

II. Utility

From the point of view of their *utility* in concerts, musical instruments may be classified into :—

- (1) *Sruti vādyas*, which are instruments used only as drones ; ex. the tamburā, ektār, dotār, tuntina, sur soṭa, donai ottu, and sruti box.
- (2) *Tāla vādyas*, which are instruments used only as rhythmic accompaniments ; ex. the mridan-gam, tabla, ghaṭam, kanjira, tavil, ḍolak, morsing, gettuvadyam, jāla, chiplā and kinikiṭṭu.
- (3) *Sangita vādyas*, with which musical pieces and rāga ālāpanas can be played ; ex. the vīna, violin, goṭuvādyam, flute, nāgasvaram and jalatarangam (udaka vādyam).

All these three types of concert instruments are represented in the stringed, wind and percussion varieties. The following Table gives examples for each of these :—

Table XXIII

Variety	Used as	Examples
Stringed	... { <ul style="list-style-type: none"> —sruti vādyā ... —tāla vādyā ... —sangita vādyā ... 	tambura and ektār. gettuvādyam. vīna, violin and gotu- vādyam.
Wind	... { <ul style="list-style-type: none"> —sruti vādyā ... —tāla vādyā ... —sangita vādyā ... 	ottu, doṇai, sruti upāṅga and sruti box. conch. flute, nāgasvaram.
Percussion	... { <ul style="list-style-type: none"> —sruti vādyā ... —tāla vādyā ... —sangita vādyā ... 	sruti sthambha (musical stone pillar) mridangam jalatarangam, tabla tarang and ghaṇṭā tarang.

III. General Use

From the point of view of general use, musical instruments are classified into :—

- (i) those used in *concert music* ; like the vīna, gotu-vādyam, flute, mridangam and jalatarangam.
- (ii) those used in *temple music* ; like the metallic horns, trumpets, bhūri, kuḍamuzhā (குடமுழர்) kanaka tappattai, sanna dhol and uḍal.

- (iii) those used in *martial music* ; like the conch, dundubhi and bhēri.
- (iv) those used on royal occasions like the coronation of a king. *Abhisheka dundubhi* is an example.
- (v) those used in *folk music* ;
tuntina, nedunkuzhal, cymbals.
- (vi) those used for demonstrating the various facts, laws and phenomena relating to music like the Pradarsana vīna and Graha bheda pradarsini.

IV. Number of notes that can be produced at a time

(a) *Monophonous i.e.* capable of giving only one note at a time; ex. human voice, flute and nāgasvaram. These are called *Ekadhvani vādya*s.

(b) *Polyphonous i.e.* where more than one note can be played at a time ex. (vīna, violin and jalatarangam). These are called *Bahudhvani vādya*s.

V. Status

Concert instruments like the vīna, flute and goṭu-vādyam enjoy the status of *primary instruments* or *ayan vādya*s while others like the violin and sārangi are mere *accompaniments* or *pakka vādya*s. *Primary instruments* are either performed solo or to the accompaniment of other instruments. Eminent violinists sometimes give solo performances on their instruments. The violin on such occasions attains the status of a primary instrument.

The *vinā* is said to be a *pavitra vādya* on account of its association with Sarasvati, the Goddess of learning and music.

Sushkam, *Gītānugam*, *Nrittānugam* and *Dvayānugam* is another classification of instruments.

Sushkam refers to instruments sound solo :

Gītānugam means that the instrument is used as an accompaniment to vocal music.

Nrittānugam denotes instruments used as an accompaniment to dance ;

Dvayānugam or *Ubhayānugam* denotes instruments used as accompaniments to both vocal music and dancing.

VI. Manner of Play

- (a) *Manually played* : i.e. instruments played by the hand like the *vinā*, violin, flute and mridangam.
- (b) *Automatically played* : i.e. instruments like the *Svavādita tambūra*, Gramophone, Pianola, Musical box and Clock chimes which play of their own accord when key is given or some other electrical device is put in operation.

VII. Structure

- (a) *Suddha vādya* : i.e. Instruments like the *vinā*, violin, flute and *nāgasvaram*, which reflect a single unitary pattern.
- (b) *Misra vādya* : i.e. an instrument wherein two or more types of instruments are blended together to form a composite instrument.

Jalectromonium or *Jalectrum*, which can be played separately as a harmonium or jalatarangam and also played in combination is a good example.

The *Pradarsana vīna* is an example of a *samashṭi vādyā* (ஸமஷ்டி வாத்தியம்) in as much as it can be used as a Tambura, Goṭuvādyam and a Demonstration instrument.

VIII. With or without drone-coupling

- (a) *Sakala vādyā* i.e. wherein the drone is incorporated. In the *vīna*, there are the drone strings in addition to the playing strings. In the *magudi* there is the drone pipe in addition to the tune pipe. In the *Nedunkuzhal*, there is the drone part in addition to the tune part.
- (b) *Nishkala vādyā* : i.e. wherein there is not the drone coupling. ex. the violin and svarabat. When such instruments are played, a separate drone like the tambura has to be used.

IX. Stationary or Portable

Instruments like the *sthira vīna* were mounted and kept fixed on the banks of rivers. The currents of wind dashing against them set the strings in vibration. This instrument corresponds to the Aeolian harp. The portable concert *vīna* is called the *chara vīna*. The organ is an example of a musical instrument kept stationed at a particular place. The *Ākāśa vīna* was tuned and kept tied onto the branch of a tree. The current of wind set the strings in vibration.

X. Derivative name or Arbitrary name

- (a) *Idai surungu parai* (இடை சுருங்கு பறை) i.e. *damaru*, is a derivative name, because the shell is narrow in the centre. It is a waisted drum.

(b) Taval is an arbitrary name.

(c) Some instruments bear *onomatopoetic names*. The instruments: *Jhallari*, *buḍubuḍukai* and *urumi* are examples. They are named after the sounds they produce.

XI. Used singly or as a pair

Mridangam is used singly. But *jāla*, *chipla*, *brahma tālam* and *tiruchinnam* are used in pairs. The instrument *pambai* consists of a pair of cylindrical drums.

XII. Posture in play

(a) Instruments kept in front of the performer on the floor and played; ex. *Gōṭuvādyam*, *Pradarsana Vīna*, *Gettuvādyam*, *Harmonium* and *Damāram*.

(b) Instruments held approximately in the horizontal posture and played; ex. flute and *vīna*.

(c) Instruments kept in the vertical posture and played ex. *bheri*, *kanjira*; sometimes the *vīna* and the *tambura* are kept in the vertical (*ūrdhva*) posture and played.

(d) Instruments held in the oblique posture and played; ex. *sitār*.

(e) Instruments suspended from the shoulder or neck and played; ex. *Idakka*, *timila* and *chenda*.

Some instruments are tied on to the waist and played; ex. *kinikiṭṭu*.

Instruments like the *sūryapirai* and *chandrapirai* are tied on to the forehead above a padding of cloth and played with sticks.

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The human voice (மிடற்றுக் கருவி) is referred to as the *gātra vīna* and the ordinary concert *vīna* made of wood as the *dāru vīna*.

The vibrations of solid structures have been made use of in music; *jātra*, *chipla* and *jalatarangam* are examples.

The panpipes are used in Rumania and in the countries of South America.

Evolution

Of the stringed, wind and percussion groups of instruments, the percussion varieties are the oldest. The idea of a drum was suggested to man by the bird, wood-pecker, which produced a drum-like sound by hitting the hollow trunks of trees with its beak. We come across wind and stringed instruments at somewhat later stages of human history. Before the highest type of the percussion group was reached, many forms of wind instruments had come into existence; and like-wise before the highest type of the wind instrument group was reached, many forms of stringed instruments had come into existence.

The following instruments illustrate roughly the main stages of evolution under each group:—

Percussion group:—

Autophones or Idiophones

- (1) Stone-gongs, lithophones and rude castanets.
- (2) Metallic cymbals.

- (3) Xylophones.
- (4) Udaka vādyam or jalatarangam.

Membranophones

- (1) Drums with an open frame *i.e.* a single membrane drum ex. tambaṭṭam, magudam, and kanjira.
- (2) Pot-drums (kuḍamuzhā).
- (3) Wooden drums of the conical type.
- (4) Drums with skin on both sides like the ḍolak and tavil.
- (5) Drums capable of being tuned to a desired pitch.
- (6) Drums with complex drum-heads.
- (7) Panchamukha vādyam and tablā tarang.
- (8) Mridangam with the black paste at the centre of the right head.

Wind group :—

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- (1) Conch.
- (2) Horn, kombu, and long musical pipes without finger-holes.
- (3) Gourd pipes.
- (4) Reed dulcimer ; pan-pipes.
- (5) Musical pipes with a few finger-holes.
- (6) Musical pipes of the flute species with 7 or 8 finger-holes.
- (7) Musical pipes with mouth-pieces as the nāga-svaram and sanāi.
- (8) Wind instruments with a key-board ; ex. the harmonium and the organ. These instruments are of European origin and are only a few centuries old.

Stringed group :—

(Here the plucked varieties precede the bowed varieties).

- (1) Bow-string and Bow-harp.
- (2) Instruments performed on with a primitive bow like *Rāvana hasta* and *Cocoanut shell violin*.
- (3) The primitive lute.
- (4) Ektār and tuntinā with resonators.
- (5) Svaramaṇḍala.
- (6) Kinnari with frets for half or two-thirds part of the finger-board. (Chordophones of this type are depicted in the Halebid and Belur sculptures).
- (7) Vīna with movable frets (*eka rāga mela vīna*).
- (8) Vīna with fixed frets for the entire part of the finger-board ; ex. the Rudra vīna and the Tanjore vīna (*sarva rāga mela vīna*).
- (9) Mahānāṭaka vīna (*goṭuvādyam*).
- (10) Bowed varieties of the advanced type : the violin and the sārangi.
- (11) The mechanically plucked, struck or hammered varieties and provided with a key-board and manually played ; ex. the harpsichord and the piano.

The remote ancestor of the piano is the *sata tantri vīna* of ancient times, played with two small sticks.

- (12) The automatically played ; ex. *svavādita tambura* and *Paribhrahmana tambura* in the former the strings are plucked through an electrical

contrivance. The Paribhrahmana Tambura is also worked electrically. The resonator has three sets of four strings and as it rotates on its own axis, strings are plucked by a plectrum mounted on a stean in close proximity. Pianola also is an example.

A detailed study of a musical instrument can be made under the following heads :—

1. Its name ; significance if any, attached to the name.
2. Whether the name is derivative, arbitrary or onomatopoeic. Uḍukkai is called *Iḍai surungu parai*, because of its waisted structure i.e. narrow in the centre.
3. The main head and the sub-head under which it is classified.
4. Whether polyphonous or monophonous.
5. Materials used in its manufacture.
6. Its varieties; the nāgasvaram for example admits of the two varieties : *timiri* and *bāri*.
7. Its construction.
8. The parts which are visible and the parts which are concealed from view.

The damper in the piano and corner blocks and the bass bar in the violin are inside those instruments. A small part of the bass bar can however be seen near the left *f* hole of the violin.

9. The total number and names of its parts.
10. The detachable or removable parts and the fixed parts. In the violin, the tail-piece and pegs are removable parts but the bass bar is a fixed part.

11. Whether the instrument is provided with a sruti coupling : ex. vīṇa, goṭuvādyam, neḍunkuzhal and maguḍi.

12. (a) If a *chordophonic* instrument,

- (i) The number of its strings; of the strings used, how many are of metal or of gut or of silken thread wound round by silver coil.
- (ii) The gauge numbers of the strings used.
- (iii) The notes to which the strings are tuned.
- (iv) The strings that are stopped and the strings that are played as open strings.
- (v) Whether provided with tāla strings and sympathetic strings.
- (vi) The systems of tuning adopted—panchama sruti, madhyama sruti etc.
- (vii) Whether provided with a key-board as in the piano and bul bul tāra.

(b) If an *aerophonic* instrument,

- (i) Whether there are finger-holes, as in the flute or is a plain tube as the tiruchinnam.
- (ii) The number of the finger-holes.
- (iii) Whether it is a *keyed* (ex. clarinet and oboe), or a *key-less* instrument (ex. Indian flute and nāgasvaram.)
- (iv) Whether it has a cylindrical bore or a conical bore ;
- (v) Whether the tube is straight, curved *S-shaped* or coiled like a serpent.
- (vi) Whether it is a single reed or a double reed instrument.

(vii) Whether provided with a key board as in the harmonium and organ.

(c) If a *membranophonic* instrument,

- (i) The number of its faces ;
- (ii) Their dimensions ;
- (iii) Whether they are simple or complex ;
- (iv) Whether they are tunable.
- (v) Whether the notes given by the different faces bear any relationship.

(d) If an *autophonic* instrument,

- (i) Its construction, shape and the shape of its component parts.
- (ii) the pitch of the note given by it.

13. Its compass and tone colour.

14. Technique and styles of play and the technical terms used in this connection ; *Pidi style, Jāru style* etc.

In the *sārangi*, the finger nails of the left hand glide along the sides of the playing strings. In the *ghaṭam*, the finger-nails sometimes strike the surface of the pot.

15. Possibilities in speed.

16. Limitations in the playing of gamakas.

17. Its status ; whether used as a primary instrument (அயன் வாத்தியம்) or as an accompaniment (பக்கவாத்தியம்) or both.

18. Whether a concert instrument or one used in temple music, martial music or folk music.

19. Whether used as a concert instrument or demonstration instrument or both.

20. The purposes other than musical, to which the instrument is put to.
 21. Whether practised extensively or cultivated only by a few.
 22. Whether portable or stationary i.e. kept fixed at a place.
 23. The posture or postures in which the instrument is held and played; ex. the vīna is held in both the vertical and horizontal postures and played.
 24. Places noted for the manufacture of the instrument.
 25. Whether it belongs to any group of instruments. For example the instruments : Kombu, Timila, Suddha maddalam, Idakkā and Chennala, (சென்னலா) together constitute the *Pancha vādyam* in Kerala.
 26. Its geographical distribution.
 27. Whether an All-India instrument like the mridan-gam or a provincial instrument like the chenda.
 28. Its origin and history. The various stages through which it passed through, before attaining the present form. The names of the early pioneers and later specialists in this instrument. Also the history and evolution of the technique of its play. The various works in which the instrument is referred to.
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CHAPTER X

SANGITA MELA - ORCHESTRA

Brinda gāna is collective music. (Brinda means group and gana is music). When it is a choir or a group of singers it is called '*Gayaka brinda*'. When it is a group of instrumentalists it is called '*Vadya brinda*'. When it is a group of dancers it is called '*Nritya brinda*'. The Naubat is a *Vadya brinda*.

In ancient times, most of the performances were given in open air. The Theatre in Nagarjunakonda is an open-air theatre. Brinda ganam naturally became more popular than individual performances. Vadya brindas were frequently used to provide accompaniments.

Orchestras have existed from ancient times. They have existed during the times of the ancient Jewish kings and the Pharaohs of Egypt. There is the reference to the *Vina ganagin* in the Vedas. The orchestras of ancient and medieval times in all countries performed only melodic music. The compass of the orchestral music was also of a limited range.

The earlier orchestras consisted of drums and stringed instruments like the harp. Harp and lyres were played on open strings. Manickavachagar in his *Tirupalliyezhuchi* refers to a '*tata kutapa*' when he says '*Vinaiyar oru pal, Yāzhinar oru pal*'.

The ancient name for orchestra in India was *Kutapa*. In ancient tamil literature, the word *Palliyam* (pal, i.e.,

pala-many; iyam-instrument) denoted the same concept. The word *Mela* superseded the term *Kutapa* during the medieval period. Thus the term *Sangita mela* was used to denote the orchestra which performed classical music. Shahji Maharaja in his opera *Pallaki seva prabandham* refers to the *Sangita mela* in the song "*Singarampu Pallaki*" in Sankarabharana raga, Chapu tala. The *Sangita mela* was maintained till Serfoji's time (1798-1832) in Tanjore. Afterwards it was disbanded. This band performed whenever distinguished visitors came to Tanjore. There are descendants of the performers of the *Sangita mela* even now in Tanjore.

The terms '*Naiyandi melam*' and '*Urumi melam*' denoted the folk bands. The *Naiyandi melam* consisted of performers on the Nagaswaram, Ottu, Taval, Pambal, Kinikittu and Tamukku. There were two performers on some of these instruments. The rhythmic element was very dominant in the performances of the *Naiyandi melam*. In the *Urumi melam* the drum '*Urumi*' dominated the entire performance. *Chenda melam* is popular in Kerala.

The *Kutapas* are referred to in Bharata's *Natya Sastra*, Chapter XXVIII sl. 4-6. The *Sangita Ratnākara* of Sarngadeva deals with the topic of '*Vrinda Lakshana*' at the end of Chapter III (*Prakirnaka Adhyāya*). The classification of *Kutapas* into *Uttama*, *Madhyama* and *Kanishtaka*, according to the sizes (*i.e.* the total number of performers) of the *Kutapas* is referred to therein. *Kutapas* are referred to by Kumbharāna in his *Sangita Raja*. The *Kutapas* provided accompaniment to dramatic performances in ancient and medieval times. Since Indian music is melodic, the orchestras herein have been so designed as to perform melodic music. The modern

western orchestra is constituted to play music extending over a wide compass of seven octaves. In India the compass of the music performed rarely exceeds four octaves and the orchestra is naturally designed to suit the indigenous needs.

In the medieval period there was a sprinkling of wind instruments in the orchestra. In the modern orchestras, the stringed, wind and percussion instruments are represented in their proper proportion. The plucked and wind instruments considerably enhance the tonal richness of the modern orchestra.

Special compositions for being played by Vadya brindas have been composed from medieval times. These compositions were composed taking into consideration the technique, compass, speed and possibilities in gamakas of the various instruments. These compositions kept alive the finger technique. With the emergence of new musical instruments with captivating tone-colour and with the appearance of the compositions of Tyagaraja flooded with sangatis, the modern orchestras are able to give a richer, substantial, colourful and charming performances. *Gamana gitas* (Marches) and *Mukha gitas* (Overtures) have now been composed for being performed by orchestra in full strength.

Melodic orchestras concentrate more on *Melodic harmony*, i.e., the harmony resulting from the playing of instruments of variegated tone-colour in unison and in octaves. The rhythmic harmony provided by the mridangam and the upatala vadyas adds lustre and charm to concerts by melodic orchestras. The huge orchestras of the west are constituted to play music in several parts.

Tana varnas, Ragamalikas and Kritis of Tyagaraja like '*Darini telusu konti*' (Suddha saveri raga), '*Najiva dhara*' (Bilahari raga), '*Nagumomu ganaleni*' (Abheri raga) and '*Giripai nela konna*' (Sahana raga) are ideal pieces for a melodic orchestra. Parts of the composition are assigned to various instruments or groups of instruments and all of them join and play when the pallavi comes. The alternation of the music by the parts and the whole group as well as the *Ghana-naya* effects, considerably heighten the charm of orchestral performances. Melodic orchestras can perform classical music, popular music, light music and martial music.

It is erroneous to think that the concept of orchestra is foreign to Indian music. Performances by groups of instrumental players have taken place from ancient times. Taking into consideration that Indian music is essentially melodic, only orchestras playing melodic music could have existed from early times. The limited compass of Indian musical instruments is also an evidence to prove that anything like an orchestra playing harmonical music in four parts could not have existed in India.

There are vādyā prabandhas i. e. special compositions intended for being played by instruments and groups of instruments. There was the *Tata kutapa* (stringed band), *Vamsaka brinda* (band of wind instruments), and *Avanaddha kutapa* (band of drums). An *Avanaddha kutapa* is even now performing during important rituals in the Temple of Tooth in Kandy, Ceylon. This *Kutapa* consists of performers on 24 drums and the hall wherein they play is called the Hall of drums.

There are orchesras designed for playing classical music and orchestras designed for playing folk music.

The former is called *Sangita mela* in South India and the latter as *Naiyāṇḍi mela*. The *Naiyāṇḍi mela* is a rustic band consisting of performers on the *Nagasvara* and the drums; *tavil*, *pambai*, *kinikittu* and *tamukku*. The *Sangita mela* is a refined orchestra. It was designed to perform high class classical music. Performers in the *Sangita mela* pursued the profession as a hereditary calling. Even now there are persons who claim to be descendants of the performers of the *Sangita mela gharāna* in Serfoji's court.

From the structure of the Indian musical instruments of ancient times, it is clear that anything like a high class music could not have been played. With the development of instrumentation and emergence of new musical instruments with varying and attractive tone colour, a more enjoyable form of orchestral music came into existence. Complicated techniques of play were also evolved. Beautiful compositions for being played by orchestras came to be composed. Performances by the modern full-fledged orchestra provide first-class entertainment.

Small orchestras in some form or other have been in existence in India from early times. The *Naubat* (literally nine performers stationed in balconies over the arched gateways of cities, palaces, mansions, mosques and important mausoleums and tombs and the *Periya melam* (the Tanjore *nāgasvaram* band) were later developments. It is recorded that Emperor Akbar took delight in performing in the *Naubat*. In all these, cases, the instruments merely repeated the chosen tune or tunes in unison and perhaps occasionally doubled them in the octaves. The number of performers usually ranged from five to twelve and in some cases it was twenty-four.

But the idea of having a certain definite proportion in the number of stringed and wind instruments with a view to produce a beautiful, consolidated, pleasing and rich tonal volume, at the same time giving an effective and proper representation to the tone colour effects of the different instruments is a thing of recent growth. *Orchestral music is absolute music in its purest form.* A classical piece like the Sahāna kriti, 'Giripainela' of Tyāgarāja may be heard respectively from a vocalist, an instrumentalist and an orchestra. Any *rasika* will immediately feel the enriched effect in the last case, on account of the various qualities of the tone of the different stringed, wind and percussion instruments constituting the orchestra.

Indian music is essentially melodic in its character and *melodic orchestration* is therefore the only possibility if the purity of the rāga system is to be preserved intact. Select pieces or the classical composers might be chosen and *scored* for the orchestra.

Scoring for the orchestra means the assignment of the different parts of a musical composition to the component groups of instruments forming the orchestra. In a Varna, Kriti or Rāgamālika, while the entire orchestra can play the pallavi, the anupallavi and each of the succeeding charanas can be assigned respectively to (1) Violins (2) Veenas (3) Flutes etc., the full orchestra playing the pallavi at the conclusion of each of these sections. The mridangam can provide the rhythmic accompaniment when the full orchestra performs and other tāla vādya like the Kanjira, Ghatam and Morsing may respectively accompany when smaller groups of instruments play. In a tillāna composition, when the solkaṭṭu passage is sung

a percussion instrument alone can play. In a rāgamālīka composition, after a group of instruments had played a particular charana including the chīṭṭa svara, the full orchestra can join in the makuṭa svara passage and follow it up with the pallavi. In the viloma krama passage, the different groups of instruments may play the parts in the reverse order and thus contribute to the total effect. In tālamalīkās' different laya vādyaas can be used, one for each section. In rāgatālamālīkas, the sangīta vādya as well as the laya vādya can be changed for each section. The alteration of tone colour effects, coupled with the intelligent sequence of instruments and the neat, clean and polished play of the performers will make the orchestral performances both an education and an entertainment. Particularly in rāgamālīkas and rāgatālamālīkas, the change of instruments for the several sections will produce a vivid, aural impression.

Conductor

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The entire orchestra is in theory a single instrument and the conductor is supposed to play on that complex instrument. A piece rendered by the same orchestra but under the direction of two different conductors will produce different effects. The conductor of an orchestra must possess plenty of musical imagination and a natural feeling for *orchestral colouring*. He must possess patience, alertness and a keen musical ear and be able to identify the tone colour of every instrument even while the full orchestra is performing. Lastly he must be able to interpret the pieces, enter into the spirit of the compositions and work out the *ghana-naya effects* properly.

An orchestral performance helps an audience to get an idea of the shape, construction, tone colour, technique and

manner of play of the various concert instruments. The principles underlying the seating plan of performers, the assignment of parts and the number and proportion of the several types of instruments are revealed to them. The collective tone of each group of instruments as well as the pleasing and balanced tone ensemble of the whole group is appreciated. An efficient orchestra can provide accompaniment to operas and dance dramas. The association of particular instruments with particular characters (Pātravādyas) will have a delightful effect. Overtures and Marches when performed by orchestras in their full strength will be very impressive. Orchestral performances provide a feast to the ear and the eye on account of the well-defined balance of the tonal forces, the harmony of tone-colour, the seating plan of performers and the comprehensive picture of instrumentation in all its aspects.

Sometimes it may happen that when an orchestra performs at a Luncheon party or Evening party, the attention of some of the performers gets distracted by the coming guests and the colourful costumes worn by invitees. The result will be a slight decline in tonal strength. The conductor should immediately pull up the performers on such occasions and see that they play well.

Appeal of Orchestral music

On account of the tonal strength, orchestral concerts have a mass appeal. Even the most difficult compositions can be made popular through orchestral renderings. The senior performers with a good degree of technique and creative faculty in them can play ālāpanas, niraval and kalpana svaras and keep to the orthodox kachcheri plan. The contrast of individual tone colour, the tonal balance

and the harmonious blending of the tone colour of different instruments, all have a powerful appeal. Besides, an orchestra can conveniently accommodate, three or four *upa tāla vādyas*. The audience get an opportunity to know something of the tone colour, technique and possibilities of these *upa tāla vādyas*. The *upa tāla vādyas* can rightly find a place even in the ordinary *kachcheri*. The seating plan of the performers on such occasions will present an impressive sight. The presence of additional rhythmic accompaniments has a healthy influence on the *mridangam* player and he acquits himself much better. A feeling of earnestness and an anxiety to give their best are noticed in the performers on such occasions. The *mridangam* player instead of being worked right through, gets his deserved share of rest on such occasions. The combined rhythmic harmony and the spicy rhythmical accompaniment of the *upa tāla vādyas*, while playing individually or collectively produces a delightful effect. *Morsing* is an interesting *upa tāla vādyā* of the plucked type, and belonging to the monophonous group. Capable as it is of being tuned to the *ādhāra sruti* of the performer, it always proves a successful rhythmic accompaniment.

An orchestra is, in a sense a democratic institution. It gives opportunities for even second class performers to sit along with the first class performers and perform. The performers in an orchestra should always be *mentally alert*. They should quickly grasp and respond to the directions of the conductor. The performances of orchestra, which have no conductors to direct them, will be characterised by lifelessness and monotony. For orchestras of less than ten performers, there may not be the necessity for a conductor. For large orchestras, a conductor is absolutely

necessary, both for keeping up the precision in rhythm and for reminding the performers of the correct sequence of sangatis, especially when long pieces like *Dārini telusukonti* (Suddha sāveri) and *Nāivādhāra* (Bilahari) are played. Performers need guidance because they play from memory and not with music sheets before them. To listen to a *Sata vādya brinda gāna* (orchestra composed of a hundred instruments) will be a rare treat to the ear and an experience by itself.

A singer takes a certain risk when he gives before-hand a programme of his concert and includes in it such pieces as *Nagumomū ganaleṇi* (Abheri), *Dārini telusukonṭi* (Suddha sāveri) and *Nāivādhāra* (Bilahari). If by some accident, he catches cold or suffers from sore throat on the day of the performance, he will not be able to do justice to pieces teeming with madhyamakāla sangatis. But in the case of an orchestral performance, there is no such problem. The performers go on playing the pieces mentioned in the programme sincerely and to the best of their ability. The surrounding environments and the whims and fancies of the listening audience have only a negligible effect upon them.

CHAPTER XI

MUSICAL COMPOSITIONS

Lakshana gita

Mayamalavagaula raga—Matya tala.

15th Rāgāṅga rāga

{

s r g m p d n ś

ś n d p m g r s

| 4

O

| 4



| 4

O

| 4

SECTION 1 (*Sutra khaṇḍa*)

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ḍ ḍ p p ṁ ḡ ṁ ḡ r ś

ra vl ko . . ṭl te . . ja

ḍ p m p ṁ ḡ ṁ ḡ r ś

ma , hā . . nu bhā . . va

r r ḡ r ḡ ṁ p p m ḡ

gu na ga na bha ṭa bha . . va

m ḡ r ḡ r ś r ś n ḍ

pa ri pā . li ta Pā . nda va

Ṣ ṛ ṛ	ḡ ḡ	ṛ ṛ ṇ ḍ	ṣ ṣ ṣ ṇ	ṛ ṣ	ṣ ṇ ḍ ṇ
dha vi ta	su ra	sa . tra va	nu ta mru du	pa da	pal . la va
n ḍ N	ḍ ṇ	ḍ ṇ M	G M	ḍ ḍ	ṇ ṇ ḡ ṛ
rē . rē	sa ra	sa kṛl pā	bhān gā	ta ta	cha tu ran .
S ;	antari {	ṇ ḍ ṇ ṣ ḡ ṛ ṛ ḡ	ṛ ṛ	ṣ ṇ ḍ ṇ	
gā ngā ā . ru .	ḍ ha kha	ga tu ran .	
Ṣ ;					
gā .					

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SECTION II (Upāṅga khanda)

jāvoda {	Ḡ Ṣ	ṇ ḍ	ḍ ṇ Ṣ	Ḡ ṇ ṇ	ṇ ḍ	ḍ ṇ ṇ ṇ
	Rā gān	ga .	Mā . yā	mā la va	gau la

Mayamalavagaula raga—Matya tala (contd).

1	2	3	4	5	6
ḍ p n n	ḍ p	Ḍ ḍ p	p m m ḍ	ḍ p	p m m ḡ
u pā . nga	Sā .	lan . ga	nā . . ṭa	Chā .	yā . . .
p p m ḡ	m ḡ	r r Ṣ	s r ḡ m	P	ḍ p m ḡ
gau . . la	Man .	ga la kal	si ki Me .	.	gha ran . jl
r ḡ r r	s n	ḍ ḍ p m	ḍ ḍ p n	ḍ p	m ḡ r s
Me . . cha	bau .	li Ta . kka	Nā . . da	rā . .	ma . . kri ya
s ḍ p ḍ	p m	p m ḡ r	r r r s	n s	r r S
Pā . . ḍl	Re .	va gu . pti	Kan . na ḍa	ban .	gā . la
ḍ ḍ ḍ p	m p	ḍ n s r	ḍ n s r	s r	ḡ m p m
Gau . . la	La li	. . . ta	Gu . jja ri	Gun .	ḍa . . kri ya

g m p d	p d	n Š .	d p m p	m g	m g r s
Ma la ha ri	Bau .	. ll .	Ā . . rdra	dē .	. . . sl
d g r s	n d	p d n s	r s n d	p m	p m g r
Dē . va ran	. jl	a . . gni	go . cha .	kra .	na . ga ru
S ;	g m	p d n s	g r r g	r r	s n d n
re .	su bhā	a . . nga	ā . ru .	ḍha kha	ga tu ran .
Š ;					
gā .					

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SECTION III (*Bhashanga khaṇḍa*)

d d p p	m g	m g r s	r r g r	g m	p p m g
bhā . shā .	. nga	rā . . ga	Sau . rā .	. shṭra	Pū . ri vl

Mayamalavagaula raga—Matya tala (contd.)

l 4	o	l 4	l 4	o	l 4
ḍ p̣ ṃ p̣	ṃ g̣	ṃ g̣ ṛ ṣ	ṃ g̣ ṛ g̣	ṛ ṣ	ṛ ṣ ṇ ḍ
Gau . dī pan	. tu	Mā . ru va	Sā . ve .	. rī	Mā . la va
Ṣ̣ ṛ ṛ	ḡ ḡ	ṛ ṣ ṇ ḍ	ṣ ṣ ṣ ṇ	ṛ ṣ	ṣ ṇ ḍ p̣
Pan cha ma	Pā .	. rna pan .	cha ma Mā .	rga dā	. sī Rā .
ṇ ḍ Ṇ	ḍ p̣	ḍ p̣ Ṃ	G̣ Ṃ	ḍ ḍ	p̣ ṃ g̣ ṛ
ma ka lī	Pa ru	. , ju	Gau rī	Va sa	. nta rā .
Ṣ ; ||	g̣ ṃ	p̣ ḍ ṇ ṣ	ḡ ṛ ṛ ḡ	ṛ ṛ	ṣ ṇ ḍ ṇ
gā . ; ||	su bhā	. . . nga	ā . ru .	ḍha kha	ga tu ran ,
Ṣ ;	;	;	;		
gā .	,	,	,		

TANA VARNAS

Composer—Vina KUPPAYAN

{ s r g m p d n s
{ s n d p m g r s

29. I. Sankarabharana raga—Adi tala.

ப. ஸாமி நின்னே கோரி
சால மருலு கொன்னதிரா
அ. தாமஸமு ஸேயக
தயஜூடரா குமாரா
ச. நீரஜாக்ஷி நீ பை

प. सामि निन्ने कोरि
चाल मरुलु कोमदिरा
अ. तामसमु सेयक
दयजूडरा कुमार
च. मीरजाक्षि नी पै

I.	Indira Gandhi National Centre for the Arts	O O
<p><i>Pallavi</i></p> <p>Ṣ ; n s d n P = m p G M sā ml . . nl . Ṣ s d p m P = p m g r s r g s chā la . . ma ru . . lu . .</p>	<p>P - d n P - d n ane . . . ko . n p d n S = p m ko . . . nna .</p>	<p>s r s s n d p d n ri . . g r g m = P d n . di . . . rā . .</p>

Sankarabharana raga—Adi tala (Contd.)

S a q b m B . B | a R a e z R e	u b q u O . b m	G i S m O B q u
<i>Anupallavi</i>		{ : }
S̃ d d p m - d P m - g p G m r	g m p d d p - m p	d n s̃ n S̃ - r ġ
tā ma . sa	mu . . se . . ya .	. . . . . ka . .
m ġ r s̃ - s̃ r s̃ n d p - d n s̃ r S̃	s̃ d p P m ġ r s m ġ m P d n	
da . . ya . . jū da rā	. . . . . ku . . mā . . rā . .	
<i>Muktayi svara</i>		
s̃ r n s̃ - d n s̃ - p d n s̃ d p - m p d	m p - ġ m p - r ġ m	s r ġ m p d n s̃
.
r ġ m ġ r ġ r s̃ - n p d n S̃ P	s̃ n d P m ġ r	s̃ R ġ m p d n ||
<i>Charana</i>		(Sāmi)
P d n s̃ - s̃ n d - p m ġ r G M̃	P - m D p - s̃ n	d p - m ġ m r ġ m ||
ni ra ja	kshī ni pai .	. . . . . ||

Ettugaḍa svaras

1. P , M , P , G M - R g

S , - R , N , - S[~]R G m ||

2. p D p m g - m P m g m - r G r

s n d n - p d n s R - n S r g m ||

(r g)

3. M d p m g - M p g m - r g S n

s m g r - s n d n s r g m P - g m

p d n - p d n s[~]r - s g R - s n d n S r n d - P d m g r s - r G m ||

(s r g m)

4. P m p g m r g S - m g r s n p

D n s r s N s r g m P - d p

Ṣ n R ṣ - m ḡ r ḡ Ṣ - n p d n

Ṣ Ṣ - n d P m g r S - r g m ||

28.

II. Kambhoji raga - Adi tala

{ s r g m p d s
s n d p m g r s

ப. தருணி நின்னுபாஸி-தாளலேதுரா

प. तरुणि निन्नु बासि-ताळलेदुरा

அ. தரலோ வெலஸின ஸ்ரீ-தியாகேச ஜகதீச

अ. धरलो वेलसिमश्री-त्यागेश जगदीश

ச. ஸரஸகு ராரா

च. सरसकु रारा

*Kākali Nishāda.

| 4

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O

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Pallavi

P D S - r n d p - d s r g m m

g g - r R s - m g

r g s s N d p

.
ta ru ni ni

nnu bā .

. si . .

d s r m m g - s r g m p d - m g p d

r S n d p - d p

, m g r - r S * n ||

tā la lē

. du

. rā . ||

Anupallavi

n n d d p m - p n d P d M - g m
dha ra lo . .
m m g - s r g - d s r - p d s - m g p d
Tyā . . gē sa Ja

Muktayi svara

*n p d S s - p d s R r - d r R
s r g S s - r m g S - r p m g s
m g r S s - n n d P d - m p G
r g m R g - s r g S r - n d p d

Charana

S S n n D - m p d d n n d p
sa ra sa

p d n - p n d m g
. ve la .
s r g S n d P
ga

d s d R s - d g
r m g M p - s r
m p - d n d - p n
r S s P , - s

m p n d p d - M
ku rā

p p d d S - r g
si . na . . Sri . .
n d p - m g r s * n ||
di . . sa

, g r g - s r n d
s m g m P ;
d p d - m g p d s
d p m g r S * n |

(taruni)

p G M P d ||
. rā ||

Kambhoji raga—Adi tala (contd.)

<p>1. \dot{S} , N , D , P , - M G</p>	<p>R , S , R</p>	<p>, - G M P d ||</p>
<p>2. \dot{s} n d P - n d p m g r - d p m g r</p>	<p>r s * n P - d s r</p>	<p>g - s r g m P d ||</p>
<p>3. n d p \tilde{M} , - p d p \tilde{M} p - m g m p</p>	<p>m d p \tilde{M} - p n d</p>	<p>m p \dot{s} n d - \dot{s} r \dot{g} ||</p>
<p>4. D ; ; - n p d \tilde{n} n d - \tilde{M} p d</p>	<p>P ; ; - m p</p>	<p>d M p - m g m p</p>
<p>d p m - n d p - \dot{s} n d - m g p d - \dot{s} r \dot{g}</p>	<p>\dot{S} n d P - m g</p>	<p>r S - r g m p d ||</p>
<p>5. \dot{S} ; ; - \dot{s} n d p m g r - s r g</p>	<p>S ; ; - \dot{s} n</p>	<p>d p d - m g P d</p>
<p>r g m P - m g m p D - g m p d n</p>	<p>, - p d \tilde{n} n d - m p</p>	<p>n d p d P , - d</p>
<p>p m g M - p m p d D - p \dot{s} n d</p>	<p>p d \dot{s} - g p d \dot{s} - r</p>	<p>g m p d - \dot{S} n d</p>
<p>\dot{s} R \dot{s} n d - r \dot{s} n d - \dot{g} R \dot{s} n d</p>	<p>p d \dot{s} r \dot{G} - g p</p>	<p>d \dot{s} r - r g m p d ||</p>

III. Navaragamalika varna—Adi tala.

[PATNAM SUBRAHMANYA AYYAR]

ப. வலசி வச்சியுன்ன நாபை
சலமு ஸேயமேரா ஸாமி ||
அ. செலுவுடைன ஸ்ரீ வெங்கடேச
கலனி மெலனி கெளகலிஞ்ச ||
ச. பதஸரோஜமுலனே நம்மீ ||

प. वलचि वच्चियुन्न नापै
चलमु सेयमेरा सामि ||
अ. चेलुवुडैन श्रीवेङ्कटेश
कलसि मेलसि कौगलिञ्चि ||
च. पदसरोजमुलने नम्मि ||

Pallavi

1. Kedaram.

P N S ; - s n s r s s n n
va la chl . va . . . chchl . . .
p n s - m g m - p n p - s n P - m m g
cha . . la . . mu . . sē . ya me . . .

s m g m - p n p p m m g g - r r s n
yu . . . nna . . . nā . . . pal . . .
r S , - s n p m g - n p m g r s n ||
. ra . sā mi ||

14

○

○

Anupallavi

2. Sankarabharana

S P p m g r - G \tilde{M} P ;

che lu vu . . . dal . na .

n s g r s n - s r G - m g r s n p

ka . la . . . sl . . me . . la . .

g m p - \tilde{d} d p m p

Srl . . Ven . . ka .

n s r \tilde{S} - m p d

sl . . kau ga . .

d n s n \tilde{S} ;

te . . . sa .

P - p m g r s n

li . . neha . . .

Muktayi svara

3. Kalyani

d n s \tilde{R} g - s r g \tilde{M} - d p m g r

d m g r S - d n s \tilde{R} - G m p d

n g r n - r n d n

g m p \tilde{D} n p d

s r g m P ;

m p d n \tilde{S} :

4. Begada.

n d p \tilde{M} g r - g d \tilde{M} g r s n - d
 g r g m g m R s - n r s - r n d p

Charana

p S a r s - g r

m M g r s S

p m d p - s n r s

, - m g g r r s n ||

(valachi)

5. Kambhoji.

P D \dot{S} - s n D - d n P ;
 pa da sa ro ja .

Ettugaḍa svaras

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m p d n n d p n

mu . . la . . ne .

d d p d - p m g m ||

nam . . . ml . . . ||

6. Yadukulakambhoji.

P , M , G , R , - G R

S , P , D

, S ; - R m ||

7. Bilahari

p d p m g r G - d p m g r s n d

p m g R - g p d \dot{S} - r g p d \dot{S}

p d s r - g p m g

s r g p d \dot{S} - d s

r s r g P ;

r g P - m g r g ||

Navaragamalika varna—Adi tala (contd.)

	14	O	O
8. Mohana	<p>P d p - g r G - d p g r - g p g r</p> <p>s d p g r s - d p g r s - r g p d s</p>	<p>S g r - s r S</p> <p>r g r s - d p d s</p>	<p>r s d s - r g p d</p> <p>d p g r - s r r g ||</p>
9. Sriraga	<p>P , p m r - G , g r s - n s g r</p> <p>p m r g r s - n s r m p - s r m p n</p> <p>p n s R r - n s r G g r s - n n</p> <p>n G g r s - n R r s n - p d n p</p>	<p>S , - s n p N</p> <p>p s n P m - r g</p> <p>g r g S r - n s</p> <p>m R g r s - g r</p>	<p>, - S R M m</p> <p>r S - r m p n s</p> <p>r N s - p n s r</p> <p>s n p - r s n p m ||</p> <p>(padasa)</p>

- ப. விரிபோணி நின்னே கோரி
மருவ கொன்னதிரா
அ. ஸரஸுடௌ தக்ஷிண த்வாரகா
ஸாமி ஸ்ரீராஜகோபால தேவ
ச. சிரு நவ்வு மோமுன

*Chatussruti dhaivata

Composer :—Pachchimiriyam ADIYAPPAYYA.

$$\begin{cases} s r g m p * d n \dot{s} \\ \dot{s} n d p m g r s \end{cases}$$

- ப. विरिबोणि निन्ने कोरि
मरु कोन्नदिरा
அ. सरसुडौ दक्षिण द्वारका
सामि श्री राजगोपाल देव
च. चिरुनव्वु मोमुन

| s

| s

O

O

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Pallavi

$$\left\{ \begin{matrix} S, r N * D \\ \dot{a} \dots \end{matrix} \right\} - \ddot{N} S R, g - S R$$

vi ri bo . . .

g r g g R ; - g g r g - m p d m p g r s

nl nl

n s m g r s - n s

nne kō .

r g s r - n n * d n

.

Bhairavi raga—Ata tala (Gontd.)

| 5	| 5	O	O
s g r n-s n d p—p d p d-n n d p *d n s r			
rl ma . ru . lu			
p* d n s-r g m p m g r g-m n d p m g r n		s r g m g r g g	R ; s n d p
ko nna . . . di	ra
m g r-S r n *d ||		{ g r g m p *d N	S ; n s n s R
. . . . . ||		. . . . ra . . .	ka
		{ g r g m p *d N	S ; R g r
		. . . . ra . . .	ka
		{ g r g m p *d n s	s n d p m g r s
		. . . . ra . . .	ka
		n n d P d m p	r g m p *d n s r
		dva	g r g m p *d n s
			. . . . ra , ka ,

Anupallavi.

s n d p m g r g-m n d p

sa . ra . su . . . dau . . .

m g r-p m g r s-p *d n s r g-n s r g m p

. da kshi . na

p * d n s - r g m g - r g s r - n g r s - n * d n s

sā ml Srl

g r r s - s n n d d p - m n d p - m g r g r s

Rā ja gō pā la

, m g r - s r n * d ||

. ||

Muktayi svara

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g g r s - r s n n - * d n s r

m m p p * d * d n n - p p p - * d * d * d - n n n - s s r

d d d p p m - n * d n - p * d n - m p * d n s r n * d

m g r s r - n s r - r G m p d - m P * d n s

g r - S , r n * d || (vlri)

n s r g - m p d n

dē

s n d d p m - P

va

{ d n

{ s n d p m g r s

d p m d P - n n

, n d p - P , m

Bhairavi raga—Ata tala (contd.)

| ४	| ४	○	○
<p style="text-align: center;"><i>Charana</i></p> <p>2. { M N <u>D n d P d p</u> - M p m G M chiru nau</p> <p>1. M M d p d - m p g M chl ru nau</p> <p>P ; P ; - m p <u>n n d p m g</u> - m n d p m g r g - m p d - m mō mu</p> <p>s n d p m g r g ||</p> <p>. . . . . ||</p>			
<p style="text-align: center;"><i>Ettugaḍa svaras</i></p> <p>1. G , R s - N , D p M , - p * D n s</p> <p>n R - n s r g m g M - <u>n n d d</u> N d d m g r s n S r g || (chiru)</p>		<p style="text-align: center;">(m p)</p> <p>m p m - M g r g</p>	<p>n n d D m M</p>

(D)

2. $\tilde{n} n d D - n d d M, - n d p M, - d p m$
 $\tilde{g} R \tilde{G} m p d - m P d - p * d n - * d n \dot{s} \dot{r} \dot{s}$
 $n * D n - s g r g \parallel$ (chlru)

3. $S r g s r G R ; - N s r n s R$
 $S , r N n * d - G , R s - N , * D n$

$\dot{d} p g R r - n * d r S s - m G r - p M g$
 $\tilde{r} G m - p d p m - n n d D n - d d p P m$
 $n s n g - r m g p - m d p n d n - p d m p g r$
 $g m p m - p * d n s - n s n g \dot{r} \dot{g} - n s n \dot{r} \dot{s} \dot{r}$
 $\dot{s} \dot{s} \dot{r} \dot{r} \dot{g} \dot{g} - m \dot{g} \dot{g} \dot{r} - m \dot{g} \dot{r} \dot{s} - n \dot{g} \dot{r} \dot{s} - n \dot{r}$
 $\dot{s} n d p - * d n \dot{s} \dot{r} - m m p p * d * d n n - s \dot{g} \dot{r} n$
 $\dot{g} \dot{r} \dot{s} n - S r g \parallel$ (chlru)

$n \dot{g} \dot{r} \tilde{N} d p d$ $m P m - g r s r$

$P , - * D n s r$ $p * d n s R ;$

$\tilde{g} R - \tilde{G} m p d$ $m p g m P ;$

$n \dot{r} \dot{s} n - d p d m$ $p * d n n \dot{S} - n n$

$, * d - \dot{r} \dot{s} N - * d n$ $d d n d d - m M$

CHAPTER XII

TECHNICAL TERMS

Adi guru, the first teacher who taught music in a systematic form and wrote for this purpose, the graded musical exercises: svarāvall, alankāras, gitas etc. (refers to Purandara Dās 1484—1564).

Aditya, the name of the twelfth chakra in the scheme of 72 melakartas. It comprises melas, 67–72.

Aerophones, wind instruments.

Agri, the name of the third chakra in the scheme of 72 melakartas and includes within it melas, 13–18.

Alpatva, a note sparingly used in a rāga; opposite of bahutva; (also see under trayodasa lakshanas.)

Amsa, the note which brings out in bold relief the melodic entity of the raga; this is a strong note and a resting note for the rāga and one can weave round it an ālāpana. This is also a *jīva svara* or *rāga chhāyā svara* for the rāga. *Dīrghatva* is the feature of an amsa svara. All amsa svaras are jiva svaras; but the converse need not necessarily be true. A rāga may have two or more amsa svaras. All amsa svaras are *ipso facto nyāsa svaras*.

Anagata graha, a case wherein the music commences after the commencement of the tāla āvarta.

Antara marga, see under trayodasa lakshanas.

Anuvadi, see under vādi.

Anusarani, additional sarani string in the tambura. When both are correctly tuned, if one is plucked, the other automatically vibrates. This is an example of induced or free vibration.

Apanyasa, see under trayodasa lakshanas.

Arohi, a phrase in the ascending order of pitch; see under varna.

Ārsha prayoga, a phrase which held good in a rāga in early times but has since been abandoned as being not conducive to the rakti of the rāga. The phrase *p n ś* in Anandabhairavi is a good example. This phrase which figures in the compositions of Paṇḍita Gurumurthy Sāstri and Rāmaswamy Dikshitar has since become an ārsha prayoga.

Ātita graha, a case wherein the music starts before the commencement of the tāla āvarta.

Audava, see under trayodasa lakshanas.

Auduva, refers to the number of notes, five figuring in a rāga: same as auḍava.

Autophones, see under Idiophones.

Avarohi, a phrase in the descending order of pitch; see under varna.

Bahutva, a note which is frequently used in a raga; opposite of alpatva; (also see under trayodasa lakshanas).

Bana, the name of the fifth chakra in the Scheme of 72 melakartas, comprising melas: 25-30.

Bhashanga khanda, the name given to the third section of a rāgāṅga rāga lakshana gita and which contains the names of the bhāshāṅga rāgas derived from that mela.

Bhava, भाव, the soul of expression in music.

Bhayakara, a corrupt form of the word, ubhayakāra; dhātu-mātukāra; same as vāggeyakāra or composer,

Bol, rhythmic solfa syllables in North Indian music (சொல்கட்டு).

Brahma, the name of the ninth chakra in the scheme of 72 melakartas. It comprises melas : 49-54.

Chanka varna, a kind of varna (see under varna).

Chhayalaga raga, a rāga wherein the trace of another rāga is perceivable occasionally.

Chinna melam, (சின்ன மேளம்) the group of performers figuring in a South Indian dance concert; Sadir.

Chordophones, stringed instruments,

Chitta svāra, a set solfa passage in the kriti and introduced as an extra appendage to enrich the beauty of the composition. It is sung at the end of the anupallavi and charana.

Dātu svāra दाटु स्वर, a note removed from another note by skipping over some intervening note or notes and which notes can validly occur in the raga. Thus in the pairs : (a) p g (b) m r and (c) g s occurring in Sankarābharana rāgā, g r and s are respectively the dātu svaras. The number of intervening notes deleted in a dātu prayoga may vary from 1 to 5. The notes

constituting a *dātu svara prayoga* may be related as *samvādi svaras* or *anuvādi svaras*.

Dātu svara prayoga, a phrase containing *dātu svara*. All conceivable *dātu svara prayogas* are not admissible in a *rāga*. Only those which reveal the *rāga bhāva* are used and the rest are ignored. In the *Viriboni varṇa* (Bhairavi *rāga*) the third *āvarta* of the third *eṭṭugaḍa svara* begins with a beautiful *dātu svara prayoga* :

n s | ṇ g | r m | g p | m d | p n |

Deśi sangita, the modern music prevailing in the country. The opposite of this is *Mārga sangīta*, which has, excepting for the *vedic chants*, become a thing of the past.

Dipadai (திபதை), from *dvipada*, a couplet. (இரண்டடிக் கண்ணி). This form is used in the *Rama natakam* of Arunachala Kavirayar.

Disi, the name of the tenth *chakra* in the scheme of 72 *mela-kartas*, comprising *melas*, 55-60.

Druva rūpaka, a variety of *rūpaka tāla*. A composition in this time-measure is set only in *rūpaka tāla*, but at the commencement of each section of the composition, there are two *drutas* and two *laghus* followed by the usual *rūpaka tāla āvartas*; ex. the *gita Areyā naka* in *Nāṭa rāga*.

Durbala svara, a weak note in a *raga*; *ga* in *Arabhi raga* is a good example. This note should just be touched and not elongated or impressed.

Dvi-anya svara bhashanga raga, a *bhāṣhāṅga rāga* with two foreign notes; ex. *Hindusthan behag*; *Aṭhānā*.

Dvitiya ghana panchaka, a second set of five ghana rāgas ;
Kedāram, Nārāyanagaula, Ritigaula, Sāranganāta,
and Baull.

Echoes, reflected sounds. When sounda waves strike a smooth, fixed and plane surface, they are reflected. If the echoes are to be *audible*, the person speaking or singing should be at a place sufficiently far away from the reflecting surface. Echoes can be heard in temple corridors, hill sides and in the neighbourhood of tall walls. The phenomenon of clock-tower music being heard as janṭa svaras from particular places in the neighbourhood, is due to the fact that at those particular spots, the person first listens to the direct sound emanating from the clock-tower bells and immediately afterwards, the same sound reflected from the neighbouring wall or building. One can experience this phenomenon by standing near the Senate House, Marina, Madras.

Eduppu (எடுப்பு), the equivalent of graha, in Tamil ; this is the starting point of music in the tāla āvarta.

Ekanya svara bhashanga raga, a bhāshāṅga rāga taking one foreign note ; ex. Bhairavi, Kāmbhoji and Bilahari.

Ettugada svaras, the solfa passages figuring in the latter part of a varna. The concluding note of an ettugaḍa svara passage is usually a hrasva svara : dīrgha svaras and janṭa svaras will not be appropriate as concluding svaras in passages of ettugaḍa svaras.

Figure, svara-group of a definite pattern.

Gāna gita, the music which is the contribution of composers or vāggeyakāras. This is *classical music*.

- **Gāna kāla**, the time appropriate for singing a rāga. The rule regarding the singing of a rāga during the allotted gānakāla, is more advisory than mandatory.
- **Gāna krama**, the order in which the constituent angas of a musical form should be sung.
- **Gāna rasa**, the emotional feeling or pure aesthetic pleasure experienced when music unconnected with words as such, is heard. Rāga ālapanas and instrumental music in general evoke the feeling of gāna rasa.
- **Gāndharva gita**, the music which developed spontaneously. This is older than gāna gīta and has come through *anādi sampradāya* (அநாதி ஸம்பிரதாயம்). This includes folk music and the lighter type of classical music.
- **Gāyaka**, a singer : vocalist.
- **Ghana panchaka**, the traditional five ghana rāgas :—
Nāta, Gaula, Arabhi, Srīrāga and Varall.
- **Graha**, the starting point (or the எடுப்பு) of the music in the tāla āvarta.
- **Graha**, the note on which a rāga commences ; one of the thirteen lakshanas of a rāga (also see under trayodasa lakshanas.)
- **Gramophone and the Radio**, two of the boons of modern science, to humanity. Through the gramophone one is able to listen to a piece of recorded music, any number of times and through the radio, one is

able to listen to music performed thousands of miles away.

Gramophone recording is a complicated process. At one end of the recording apparatus is a microphone which picks up the music performed in the chamber and at the other end of the apparatus is the needle which records the music as a series of wavy lines on a revolving disk of wax. From the waxy disc, negatives are taken and from these, the gramophone records are made.

Some of the best specimens of the world's classical music, operatic music and folk music have been recorded on the gramophone. Long after the demise of an illustrious performer, one can still feast his ears with the recorded music of that performer. Group kritis and long compositions like the 72 *Melarāga mālika* of Mahā Valḍyanātha Ayyar can be recorded and made available to music-lovers through sets of records. Some of the priceless musical legacies can thus be preserved for posterity. One can delight himself with gramophone music on mountain tops, in places where electricity is not available and in *dead spots* i.e., places where the radio music cannot be heard. A certain amount of self education in music is also possible through the gramophone. Thus in addition to entertainment, the uses of the gramophone are manifold.

In Radio Broadcasting Stations, musicians perform in sound-proof studios. The music performed in front of the microphone is transmitted and broadcast. Every Radio Station has its own wavelength or

wavelengths for its broadcasts and by tuning the receiving set to the particular wavelength, one is able to listen to the programme from the concerned station.

Harmonics.—When a stretched string fastened at both ends is made to vibrate, it first vibrates in its entire length; then in two segments; then in three segments; then in four and so on. As a result, we hear certain sounds in rapid succession superposed upon the principal sound. The lowest note *i.e.*, the note produced by the vibration of the whole length of the string is the loudest and is called the fundamental or *prime tone* and the others are called *over-tones* or *upper partial tones*; or *harmonics*. A note not accompanied by its harmonics is always thin and poor. In sanskrit, harmonics are called *anurānātmaka dhvani* अनुरणनात्मकध्वनि. Somanātha in his *Rāga vibodha* calls harmonics as *svayambhu* स्वयंभू svaras. In Tamil they are called *parivāra sruti*—பரிவார ச்ருதிகள். Harmonics can be heard clearly when the vibrating length of the string is sufficiently long. *Svayambhu* svaras are heard on open strings and not on stopped strings.

Heptatonic scale, same as *sampūrṇa rāga*; this scale takes all the seven notes.

Hexatonic scale, same as *shāḍava rāga*; this scale takes six notes; *i.e.* *shādja* and any five of the remaining six notes.

Idiophones, also called. **autophones**, are instruments which are themselves resonant and produce sound without the aid of a stretched membrane or column of air or string. Idiophones have no resonators. Jalra and chipla are examples.

Indu, the name of the first chakra in the scheme of 72 melakartas, comprising melas 1-6.

Jiva svara, a note which reveals the individuality of a rāga; this is the same as *rāga chhayā svara*. Such notes may or may not be *nyāsa svaras*. In *bhāshāṅga rāgas*, even *anya svaras* may be *jiva svaras*; ex. *Sāranga*. *Jiva svaras* may be classified into those which are *amsa svaras* i.e. resting notes and those which are not *amsa svaras*.

Jodippāṭṭu (ஜோடிப்பாட்டு), two musicians singing together principally in unison and occasionally an octave apart. When *kritis* with *sangatis* are sung by two voices, the effect will be impressive and fascinating. Tyāgaraja realised the beauty of *Jodippāṭṭu*. He grouped his disciples into suitable pairs and trained them to sing his compositions. The earliest example of *jodippāṭṭu* is that of Lava and Kusa singing the *Rāmāyana slokas* and set to rhythmic music by sage Valmiki.

The following will prove good pairs for the purpose of *jodippāṭṭu*.

- (1) Two brothers and two cousin brothers.
- (2) Two sisters and cousin sisters.
- (3) Mother and daughter.

(4) Sahapātis (ஸஹபாதிசு) i.e., two disciples who learnt from the same master.

(5) A teacher and his sishya.

The pre-requisites for a successful and attractive jodippāṭṭu, are :—

- (1) The pitch of the two singers should be the same.
- (2) Their voices should be of the same compass and intensity.
- (3) The timbre of their voices should correspond and blend with one another naturally.
- (4) Their voices should be equally responsive. For instance, a *ravai jāti sārīram* cannot blend with a *kattai* (கட்டை) *sārīram* and vice versa.
- (5) The two voices should naturally blend into a single melodic stream.

When two identical instruments like two vīnas or two violins are played together, it will be a case of *jodi vādyā gānam*. But if a vīna and violin play together it will not be a case of *Jodivādyā gānam* in the technical sense. The violin will be deemed as providing an accompaniment to the music of the Veena.

Jodi tambura, two tamburas. Some vocalists and occasionally a few flutists use two tamburas for providing drone accompaniments to their concerts. In such cases four systems of tuning are adopted :—

- (1) *Sama sruti*, wherein both the tamburas are

tuned to identical pitch *i. e.*, the pitch of any two corresponding strings of the two tamburas being the same. In this case the tamburas used are of the same size.

(2) *Sthāyi sruti*, wherein the two tamburas are tuned an octave apart *i. e.*, the pitch of any two corresponding strings of the two tamburas being an octave apart. In this case the higher struti tambura will be smaller in size. This type of tuning is resorted to in *Brinda gānam*.

(3) *Samvāda sruti*, wherein the two tamburas are tuned in such a manner that the pitch of any two corresponding strings of the two tamburas bear a samvādi relationship. Herein the two tamburas are tuned as follows: (a) p s s s (normal sruti) (b) s p p p (samvada or panchama sruti). For further details pertaining to this system to tuning, see the Author's *Dictionary of South Indian Music and Musicians Vol. I Page 125*.

(4) *Kākali sruti*, wherein one tambura is tuned in the normal manner and in the other tambura, the panchama string is tuned to the kākali nishāda or the leading note, the other three strings being tuned to the usual notes. This system of tuning is resorted to by some Hindusthani musicians. The kākali nishāda being the 5th harmonic of the panchama string, the effect is delightful.

Kalahastisa Pancharatna, a set of five *kritis* in Telugu in praise of Sri Kālahastisa by Vīna Kuppayyar. They are :—

<i>Koniyādina nāpai</i>	(Kambhoji)
<i>Nanu brova rāda</i>	(Sāma)
<i>Birāna nannu brova</i>	(Hamsadhvani)
<i>Sāma gāna lola</i>	(Salagabhairavi)
<i>Sevitāmu rāramma</i>	(Sahana)

Kalpayishyamana melakarta, see under *Kalpita melakarta*.

Kalpita melakarta, the name suggested by Venkatamakhi for the 19 melas (out of his 72) which were already in vogue and wellknown. The remaining 53 *melakartas* were grouped under: *Kalpyamāna*—in the process of making *i. e.*, becoming popular and *Kalpayishyamāna*—to be made hereafter *i. e.*, to become popular at some future date.

Kalpita sangita, music already composed; refers to the compositions of *vāggeyyakāras* as opposed to *manodharma sangita*, which is music created and performed extempore.

Kalpyamana melakarta, see under *kalpita melakarta*.

Karanai, the name for the black paste on the centre of the right head of the mridangam. Also called Marundu (மருந்து) and Soru (சேற்று).

Karnataka sangita pita maha, literally the grand sire of Karnātic music; refers to Purandara Dās (1484–1564).

Katapayadi sankaya, कटपयादि संख्य —the formula which helps one to find the serial number of a *melakarta* when its name is given. Once the serial number is

found, it is easy to give its lakshana. The formula is summed up in the phrases: *kādinava* कादिनव, *ṭādinava* टादिनव, *pādipancha* पादिपंच, *yādyashṭa* याद्यष्ट.

Also referred to as *Kaṭapayādi sūtra*.

Kelikkai, a danee concert.

Koluppittal, கொலுப்பித்தல், (see under konugol)

konugol, the name given to the art of reciting jatis in conformity to a tāla in a musical manner.

Konuppittal (கொலுப்பித்தல்) or *Koluppittal* (கொலுப்பித்தல்) is the practical art of reciting the jatis in the manner mentioned above.

Konuppittal, see under konugol.

Kovur Panaharatna, the 5 *kṛtis* composed by Tyāgarāja in praise of Sundaresvara Swami of Kovur, near Madras. They are:—

<i>Sambho Mahādeva</i>	(Pantuvārāli raga)
<i>I vasndha nīvauṭi</i>	(Sahāna raga)
<i>Kori sevimpa rāre</i>	(Kharaharapriya rāga)
<i>Sundaresvaruni</i>	(Sankarābharana rāga)
<i>Nammi vachchina</i>	(Kalyāni rāga).

Krama sanchara, phrases which conform to the ārohana-avarohana gati of the rāga. Opposite of this is *visesha sanchāra* which, though not in accordances with the ārohana-avarohana gati, nevertheless comes in to establish the *nāḍātma* form of the rāga.

Kvachit prayoga, a note or a phrase sparingly used in a rāga—opposite of *bahula prayoga*.

Laukika ganam (लौकिक गानम्) secular music.

Lithophones, musical instruments made of stone. The stone nagasvaram vīna, stone mukha vīna, musical stone pillars and xylophones of stone are examples.

Madhyama kala मध्यमकाल, or *Tāna* तान is a branch of creative music. In this style of rāga development, the music is measured, though not into so many clearcut āvartas.

Ghanam, is tana in quick tempo.

Madhyamakala sabhitya मध्यमकाल साहित्य—the portion of a kriti set in madhyamakāla tempo; called *mitram* in Telugu Districts.

Madhyama sruti, a system of tuning resorted to in stringed instruments. We talk of madhyama sruti as distinguished from panchama sruti. In the latter system, the playing strings of the violin are tuned as s p s p and in the former system as p s p s. In the madhyama sruti, the suddha madhyama is taken as the tonic note. In effect, the pitch of the tonic note becomes raised by $2\frac{1}{2}$ tones or the interval of a fourth ($\frac{4}{3}$). Madhyama sruti is resorted to for special effects in concerts. Compositions in Nishādāntya, Dhaivatāntya, and Panchamāntya rāgas as well as ālāpanas in those rāgas are performed in madhyama sruti. When compositions are performed in madhyama sruti in the vīna, the pakka panchama string is tuned to suddha madhyama. The drone strings which will now sound as s m s will in effect be heard as p s p.

Mandra, see under trayodasa lakshanas.

Mangala vadya, an auspicious instrument. A good example is the Nāgasvaram, which is played on the occasion of marriages and other festivals.

Manipravalam, refers to a sāhitya wherein a jewelled sequence of two languages, usually Sanskrit and Telugu or Sanskrit and Malayālam or Sanskrit and Tamil figure. By an extension of the sense, a sāhitya wherein Telugu and Tamil figure will also be taken as a manipravāla sāhitya. *Manipravāla hīram* (மணிப் பீர வர ஹீரம்) is the case of a sāhitya wherein three languages figure.

Manjira nrityam, dance performed with Jāra in the hands.

Manodharma sangita, मनोधर्म संगीत—Creative music. Music that is performed in a concert is of two kinds:—

- (1) *Created music*. Indira Gandhi National The performer sings or plays the musical compositions of great composers *i. e.* he reproduces music which has already been created or composed.
- (2) *Creative music*. The performer sings or plays extempore music—the music being the off hand creation of his own fertile imagination.

The latter is termed *manodharma sangīta* or creative music and admits of five kinds :

- (a) Rāga ālāpana, (b) Madhyamakāla or Tāna,
- (c) Pallavi exposition, (d) Svara kalpana and
- (e) Niraval.

Composing musical compositions is no doubt creative music, but here the composer has unlimited time at his disposal and is able to exercise a good deal of

thought, judgment, attention and skill in perfecting them. In the instances of creative music cited above, the music sung is *extempore* and simply flows spontaneously.

Marga sangita, the name given to ancient music and which is said to exist in Heaven; celestial music.

Matu, (मातृ), the *sāhitya* or the words of a musical composition.

The *mātu* may consist of:—

- (1) The ordinary spoken words, as in the case of the *sāhitya* of a *kṛiti*, *kīrtana*, *padam* or *jāvali*.
- (2) The *svara* letters *sa ri ga ma pa dha ni* interspersed with ordinary words as in a *tillāna*.
- (3) The *tāla* solfa syllables or *jatis* like *taka-tari-kita naka-tam-jōnu* etc. as in *tillānas* and *kaivāra prabandhas*.
- (4) Phrases like *a iya, ti iya, a iyam, vā iya* as in some *gitās*.

As a rule for every musical composition there is a *mātu*. But compositions like the *jatisvaram* have no *mātu*.

Melam, (1) Fretting. In *vīnas*, when some of the frets have gone out of their correct positions, we say the *melam* has to be re-set or done afresh.

(2) The *nāgaswaram* party or band.

(3) Good acoustics. Halls with good acoustics are said to possess a good *melakkaṭṭu* (மேளக் கட்டு) இசை நிறைவு.

Mirlitones, voice-disguised instruments; throat trumpets.

Herein music is produced by making the voice sing or call or hum against a membrane.

Misra raga, a mixed rāga or a sankīrna rāga.

Mitram, certain musical terms have acquired a local meaning and *mitra* is one such. In the Andhra Desa, this term is used to denote the madhyamakāla sāhitya figuring in kritis.

Muktayi svara, the solfa passage that occurs after the anupallavi in tāna varnas and which serves as the concluding part of the pūrvānga.

Musical fact, any phenomenon or truth relating to music.

That there are only seven svaras is a musical fact; that when a note and its octave or when a note and its fifth are sounded together, a concordant effect is experienced, is a musical fact; that the vibration values of the notes, shadja and panchama bear the ratio 2 : 3 is a musical fact; that the fifth harmonic, antara gāndhāra is heard from a well-tuned tambura is a musical fact.

Musical form, sangīta rachana; prabandha; uruppaḍi (உருப்படி). Music composed in conformity to the lakshana of a rāga and in a specific tāla. There are various musical forms and each form has a particular design. Gīta, svarajati jatisvara, tāna varna, pada varna, kriti, pada, jāvali, rāgamālika and tillānā are all varieties of musical forms.

Mute, the metal or horn clamp that is placed over the bridge in the violin. The mute grips the bridge. As a consequence of the bridge being gripped

and loaded, not only is the intensity of the sound reduced but a new quality is imparted to the tone, emanating from the violin.

Western composers have taken advantage of this phenomenon and have introduced special passages in the midst of compositions for being played by muted violins.

Muttamil, (முத்தமிழ்), the three branches of Tamil learning: literature, music and drama (இயல், இசை, நாடகம்).

Naiyandi melam, the rustic band which provides a fast and impressive accompaniment to folk dances, like karagam, kāvadi and dummy horse show. The performers include players on nagasvaram, ottu, tavil, cymbals, pambai, kinikiṭṭu and tamukku. They stand in a semi-circle behind the dancer and perform.

Naubat, the band of players that sit on the elevations over the arched gateways of palaces, mausoleums and tombs and perform.

Navagraha kirtanas, a set of kirtanas on the Planets by the composer, Muthuswāmi Dikshitar.

Navarasa, the nine kinds of feeling (emotion):—*sringāra* (love), *hāsyā*, (laughter), *karuna* (pathos or compassion), *raudra* (anger), *vīrā* (courage, heroism), *bhayānaka* (fear), *bībhatsa* (disgust), *adbhuta* (marvellous, surprise) and *sānta* (patience, tranquillity, peace). *Bhakti* (devotion is regarded as the tenth rasa.

Vātsalya affection and *Desa bhakti* (patriotism or love and reverence for one's country) are also regarded as *rasas*.

Navaratna malika, literally a garland of nine gems; the name given to the nine *kritis* composed by Syāma Sāstri in praise of Sri Minākshi, the presiding Deity of the temple at Madurai.

Navaratri kirtanas, the nine songs on Devi composed by Svāti Tirunal Mahārājah in Sanskrit and sung during the Dasara festival in Trivandrum.

Navavarana kirtanas, a group of nine *kirtanas* in praise of Devi by Muthuswamy Dīkshitar. *Kamalāmbā navāvaranam* and *Abhayāmbā navāvaranam* are well known compositions. There is also the *Siva navāvaranam*.

Nedunkuzhal (நெடுங்குழல்), the long vertical flute used by shepherds and mendicants. It is about 40 inches in length. It has a drone pipe at the top and the tune-pipe at the bottom. When wind is blown through the mouth-piece in the cent, the air feeds the top part, sounding the drone note and also the bottom part, provided with finger-holes for playing music. The instrument has a fine tone, colour. Its compass is limited.

Netra, the name of the second *chakra* in the scheme of 72 *melakartas* and comprising *melas* 7-12.

Nirgit, a composition without words. ex. *Jatiswaram*.

Naysa, the note on which a phrase in a *rāga* can validly end; (also see under *trayodasa lakshanas*).

Padajati varna, a kind of *varna* (see under *varna*).

Pada varna, a kind of varna (see under varna).

Paddhati, पद्धति procedure or method ; also sequence ; ex.,
rāga ālāpāna paddhati and kachcheri paddhati.

Pakad, ranjaka prayoga ; classical cliches (Hindusthani music).

Pan (பண்), the equivalent of rāga in ancient Tamil music ; also a song or tune in ancient Tamil music.

Panchalinga sthala kritis, a set of five kritis in Sanskrit by Muthuswami Dikshitar in praise of the five Lingas ; Pritivi (Kānchīpuram), Appu (Tiruvānaikkāval), Teyu (Tiruvannamalai), Vayu (Kālahasti) and Ākāśa (Chidambaram).

Pancharatna, literally five gems : refer to the famous five compositions of Tyāgrāja in the ghana rāgas :—Nāta : (Jagadhānandakāraka), Gaula : (Duḍukugala, Arabhi : (Sādhinchene), Sriraga : (Endaro mahānubhāvulu), and Varali : (Kanakana ruchira).

Panchavadyam, refers to the five instruments : Suddha maddalam, Idakka, Timila, Kombu and Chengala (சேங்குலா) played on festive occasions in Kērala.

Panniyam (பண்ணியம்), a shāḍava rāga in ancient Tamil music.

Patam पाटम् jatis or tāla mnemonics ; tāla solfa syllables.

Patantaram (பாடாந்தரம்), repertoire.

Penta tonic scale, same as auḍava rāga.

Periya melam (பெரியமேளம்), the nāgasvaram band consisting of the players of the nāgaswaram, ottu (drone), tavil (drum) and cymbals. Occasionally performers on the conch and kinikittu join the group.

Pidippu (பிடிப்பு) पिडिप्पु the name given to the more prominent sanchāras or rāga ranjaka combinations of a rāga and which bring out its svarūpa or identity ; catches ; called *pakaḍ* (பகட) in Hindusthāni music.

Prati madhyama karta, a melakarta taking the prati madhyama or F sharp.

Prayoga, प्रयोग—संचार : combination ; phrase.

Purva mela, same as pūrva melakarta (see below).

Purva melakarta, a melakarta belonging to the pūrva half or the first half of the scheme of 72 melas ; i.e., a suddha madhyama karta.

Purva prasiddha melas, the 19 or 20 well known melas current before the time of Venkaṭamakhi and referred to by scholars as such.

Quadra-tonic scale, same as svarāntara rāga.

Raga chhaya svara, same as jīva svara.

Ragamalika, a composition wherein the sections are in different rāgas, the tāla being constant throughout.

Ragamalika daru, a daru wherein the sections are in different rāgas.

Ragamalika kirtana, a composition of the kirtana from wherein the sections are in different rāgas : ex.

Enakkun iru padam (எனக்குள் இரு பதம்) of Arunāchala Kavirāyar and *Jaya Jaya Gokula bala* of Nārāyana Tirtha. (These two compositions as originally conceived by their respective composers, were not rāgamālikas. The rāgamālika settings to these two sāgamālikas were respectively given by Sri Ariyakkudi Rāmānuja Ayyangār and Tiruvottiyur Tyāgayyar.)

Ragamalik varna, a composition of the varna form, with the sections in different rāgas *e. g.*, the *Navarāga mālīkā varna*, *Ghana rāgamālika varna* and the *Dinarāgamālika varna*.

Ragana (रण) **Matya tala**, a tāla which has the following constituent angas: *guru*, *laghu* and *i. e.*, 8 | 8 an āvarta of this tāla consists of 20 aksharakālas. The ordinary Maṭya tāla consists of | O | and an āvarta of this tāla consists of 10 aksharakālas. The tāla is named *ragana*, after one of the eight ganas of prosody.

Raga tala malika, a composition wherein each section is composed in a separate rāga and a separate tāla.

Rakti, melodic beauty; aesthetic delectation. A *rakti prayoga* is one which is not only colourful and pleasing but also establishes straightaway the melodic entity of the rāga.

Range of audible frequency, the maximum and minimum limits of pitch beyond which it is not possible for human ears to hear. In absolute pitch, this compass extends from a note of about 16 vibrations per

second to a note of about 20,000 vibrations per second *i.e.*, over a range of eleven *sthāyis*

Rasika, a cultured person: one who is able to genuinely enjoy and appreciate good music; a person with an accredited, refined, correct and critical taste.

Resonance, reinforcement of sound. The phenomenon of resonance is of great importance in the construction of musical instruments and in the production of the tone of the human voice. Musical boxes or resonance boxes in stringed instruments, and the pipe or tube in wind instruments, are devices to reinforce the general sound. Without these hollow resonators, the music emanating from the strings or the mouth-piece will be feeble.

Resonators in musical instruments are of the following shapes :

(1) Semi-globular	... <i>Vīna</i>
(2) Bucket-shaped	... <i>Svarabat</i>
(3) Cylindrical	... <i>Pambai</i>
(4) Conical	... <i>Damārum</i>
(5) Trapezoid	... <i>Santur</i>
(6) Barrel-shaped	... <i>Mridangam</i>
(7) Hour-glass shaped	... <i>Uḍukkai</i>
(8) Mortar-shaped	... <i>Timila</i>
(9) Rectangular shaped	... <i>Harmonium</i>
(10) Boat-shaped	... <i>Ancient Yāzh</i>
(11) Oval-shaped	... <i>Pujāri kai silambu</i>
(12) Pot-shaped	... <i>Kuḍamuzhā</i>
(13) Tub-shaped	... <i>Nagāra</i>

- | | |
|------------------------|-----------------------------------|
| (14) Triangular-shaped | ... <i>Balalaika</i> |
| (15) Snake-shaped | ... <i>Nāgapāni</i> |
| (16) Rod-shaped | ... <i>Tempered metallic rods</i> |

Resting note, a note on which one can rest and weaves around it an ālāpana. Every resting note is a nyāsa svara, but every nyāsa svara need not necessarily be a resting note. Resting note is the same as *amsa svara*. *Dīrghatva* is the feature of a resting note.

Rishi, the name of the seventh chakra in the scheme of 72 melagartas and comprises melas : 37-42.

Rudra, the name of the eleventh chakra in the scheme of 72 melakartas and comprises melas . 61-66.

Rutu, the name of the sixth chakra in the scheme of 72 melakartas and comprises melas : 31-36.

Salaga raga, same as chāyālaga rāga.

Salanka raga, same as chhāyālaga rāga.

Sama garba, a case wherein the music and the tāla begin simultaneously.

Samashtī charana, the section following the pallavi and which stands for both the anupallavi and charana. Samashtī means aggregate. It is a charana since it is the last section of the composition ; and it is an anupallavi, since it has the prāsa agreement with the pallavi. *Sri Saraswati namostute* (Arabhi raga) is a good example.

Songs with samashṭi charanas have been composed by Muthuswāmi Dikshitar and his disciple Ponniah Pillay. To make up for the absence of an anga, a madhyamakāla sāhitya is introduced at the end of the samashṭi charana.

Samudaya kritis, a set of kritis, usually 5 or 9 pertaining to or composed on a particular theme. The Kovur Pancharatnam, Tiruvottiyur Pancharatnam, and Navaratnamālika are instances of Samudāya kritis.

Samvadi, exact consonance (also see under vādi).

Sanchara, a string of phrases that can validly come in a rāga and woven into an organic and aesthetic whole. This is a sequence of phrases of a non-rhythmic character.

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Sanchari, a *solfeggio* composition consisting of apt phrases of a rāga, and set in a specific tāla. It reflects well the svarūpa of the rāga.

Sanchari, see under varna.

Sandhiprakasa raga, a rāga whose gānakāla is either sunrise or sunset.

Sangati, a technical beauty met with in the kriti and a few other types of compositions. It is the name given to the vibrations developed or built on a musical theme, step by step. Sangatis may progress from the beginning of a theme or from the end of a theme or progress round a phrase in the middle of a theme. According as they reflect the

rāga bhāvā or the sāhitya bhāva, they are classified into *Ragabhāva sangatis* and *Sāhitya bhāvasangatis*.

Sangita Mahal, concert hall; kachcheri maṇṭapam.

In an ideal concert hall,

- (1) The music will be audible at all parts of the hall ;
- (2) even fast music will be heard with clearness ;
- (3) the tone-colour of the several instruments will be heard in all purity ;
- (4) there will be sufficient reverberation ;
- (5) there will not be echoes ;
- (6) there will be no distortion of music.
- (7) there will not be excessive reverberation.

Besides these points of lakshana from the acoustical point of view, all ideal concert halls

- (1) should be free from extraneous noises ;
- (2) should have comfortable seating accommodation for the audience.
- (3) the performers should be in the direct view of the audience.
- (4) the seats should be in rising rows of tiers.

In an acoustically good hall (நாதக்கட்டு அல்லது மேளக்கட்டு உள்ள மண்டபம்) there is no need for the singer to *exert* and he feels it a pleasant thing to perform therein. In such halls, the requisite musical atmosphere is created soon after the commencement of a concert. The

whole atmosphere becomes permeated and saturated with musical sounds. Concert hall should be sound-proof, so as to ensure freedom from extraneous noise and be situated away from the roadside to ensure calm and undisturbed listening. Concert halls are usually rectangular in shape. The *Gewandhaus* in Leipzig, Germany is a world-famous concert hall and it is a pride and a privilege for any musician to perform therein.

The *Sangīta Mahal* in Tanjore is a good concert hall.

Sankirna raga, a mixed raga *i. e.*, a rāga wherein traces of other rāgas are seen in a pronounced manner.

Sankrama raga, same as sankirna rāga.

Sanyasa, one of the trayodasa lakshanas.

Sarva laghu, literally, laghu all through; counting by sarva laghu means, measuring time in a even manner *i. e.*, reckoning by mere aksharakālas instead of reckoning the tāla through its constituent angas.

Sarva svara gamaka varika raga, a rāga wherein all the svaras can be rendered with varik gamaka; ex. Toḍi, Mohana and Kalyāni.

Sarva svara nyasa raga, a rāga wherein all the svaras happen to be nyasā svaras; ex. Hamsadhvani.

Sata raga ratna malika, a garland of 100 kirtanas in 100 different rāgas by Tyāgarāja. This composition is referred to in his two kritis: *Ragā ratnamālikache* (Ritigaula raga) and *Elāvaṭāramettukonṭivo* (Mukhāri raga).

Shadava, one of the trayodasa lakshanas.

Shodasangas, the 16 angas beginning with the anudrutam (duration, one aksharakāla) and ending with the kākapādam (duration, sixteen aksharakālas).

Solfa passage, a musical passage which has no sāhitya and which is sung with the svra letters.

Solkattu, (சொல்கட்டு), jatis; tāla solfa syllables; bols; pāṭam पाटम्.

Solkattu svra, (சொல்கட்டு ஸ்வரம்), a passage of chitṭa svra interspersed with jatis and figuring in some kritis; it is an additional appendage introduced to enrich the beauty of a composition. The gānakrama of this technical beauty is the same as that of a svra sāhitya *i. e.*, the passage interspersed with the jatis is sung after the charana, and the dhātu part alone, is sung through the medium of solfa letters at the end of the anupallavi.

Sound-body, Sound-box and Sound-Chest, the hollow body in stringed instrumentss like the vīna, tambura and goṭuvādyam, which serves to amplify the sound.

Sound holes, the holes pierced in the bellies of stringed instruments. In the vīna there are the two circular pin-holes in front of the bridge and in the violīn, there are the *f*-holes on the two sides of the bridge.

Sound-post, the tiny little cylindrical piece of wood seen inside the violin, connecting the table and the

back. It not only supports the right foot of the bridge, but also transmits the vibrations of the table to the back. The top and the bottom of the sound-post should be respectively shaped to the arching of the belly and the back so as to ensure perfect contact.

Sthayi, see under varna.

Sthayi, (1) octave ; saptaka ; register.

(2) A phrase constituted of identical notes like s s s s or r r r r or a phrase where in the initial and terminal notes are the same ex. s r s and r g r.

(3) A branch of rāga Ālāpana, performed after the rāgavardhani or the main central part of the ālāpana. The sthāyi ālāpana admits of the divisions. *ārohana sthāyi* and *avarohana sthāyi* according as the initial notes at the commencement of the sub-stages are in the ārohana krama or avarohana krama.

(4) High-pitched ; a person with a resounding high-pitched voice is said to possess a *sthāyi sārīra*. Such persons are specially useful as upagāyakas in Kālakshepams and dance dramas.

Suddha madhyama karta, a melakarta taking the suddha madhyama or F Natural.

Suddha rada, a pure or unalloyed rāga, *i. e.*, a rāga free from the traces of other rāgas. Ex. Hamsadhvani.

Sutra gita, a small composition wherein the s̄ahitya gives in a mnemonical form any branch of knowledge relating to musicology or gives in a nutshell the results of any musical experiment or phenomenon.

There are sūtra gītas pertaining to :—

- (1) the structure of the 8 gānas of prosody : and
- (2) the rāgas derived by the process of modal shift of tonic from Mohana.

Sutra khanda, the name given to the first section of a rāgāṅga rāga lakshana gīta and wherein the svaras figuring in the rāgāṅga rāga are given in the form of mnemonics.

Svarakshara, a literary as well as a musical beauty met with in varnas, kriti, ragamalikas, padas and jāvalis. A svarākshara passage is one wherein the solfa letters figuring in the whole or part of a s̄ahitya of the particular passage are sung to the music signified by those letters. In such a passage therefore, the svaras and the corresponding s̄ahitya letters will be exactly identical.

For the varieties of svarākshara see Pp. 155-165.

Svara sahitya, स्वर साहित्य—A technical beauty figuring in some kriti compositions, pada varnas and the Ghana raga Pancharatna of Tyagaraja and wherein the chitta svara passage is adorned with an appropriate s̄ahitya.

Svayambhu svaras, harmonics, over-tones or upper partials.

Symmetrical raga, a non-vakra rāga which takes the same number and kind of notes in both its ārohana and avarohana. The symmetry can easily be perceived in the ārohana-avarohana graphs of such rāgas.

Sympathetic vibration, సహానుకంవము a phenomenon noticed in the case of columns of air, strings or other objects, under the influence of a source of sound. If a string is set in vibration, it will cause any other string to vibrate, provided this other string is in close proximity to it and is tuned to the identical pitch of the generating string or to any one of its upper partials. It is well-known that when one of the sārani strings of a correctly tuned tambura is plucked, the other sārani string automatically vibrates. The phenomenon of sympathetic vibration has been taken advantage of in instruments like the goṭuvādyam and the sārangi and the subsidiary notes emanating from the sympathetic strings add a richness to the music.

Tala malika, a composition wherein the sections are set in different tālas or time-measures, the rāga being constant throughout.

Tara, one of the trayodasa lakshanas.

Tattakara (தத்தகாரம்), the name given to a passage of mnemonics or jatis, illustrating a particular tāla. There are standard tattakāras for almost all the time-measures used in sacred and secular music.

Tiram (திறம்), a janya rāga; also an auḍava rāga in ancient Tamil music.

Tirattiram (தி ர த் தி ர ம்), a svarāntara rāga in ancient Tamil music.

Tiruvottiyur Pancharatna, the five kritis composed by Tyāgaraja in praise of Sri Tripurasundari Amman of Tiruvottiyur. They are :—

<i>Sundari ni divya rūpamunu</i>	— Kalyani.
<i>Dārini telusuKonṭi</i>	— Suddha sāveri.
<i>Sundari nannindarilo</i>	— Begada.
<i>Sundari ninnu varnimpa</i>	— Arabhi.
<i>Kannatalli ninnu</i>	— Sāveri.

Trayodasa lakshanas, the thirteen characteristics of a rāga, mentioned in the Sanskrit works on music and which established the svarūpa or melodic entity of a rāga. They are :—

Graha, the note an which the rāga commenced ;

Amsa, the note which revealed the melodic entity or the svarūpa of the rāga ; also called the *jīva svara* (soul of the rāga) ;

Nyāsa, the note on which the rāga was concluded ;

Mandra and *Tārā*, the lowest and the highest notes respectively, beyond which the rāga sanchāras should not extend ;

Alpatva, the note that was used sparingly in the raga ;

Bahutva, the note that was used frequently in the raga ;

Apanyāsa, *Vinyāsa* and *Sanyāsa*, the ending notes

of intermediate phrases in the course of the *rāga* *ālāpana* ;

Shāḍava, constituted of 6 notes ;

Auḍava, constituted of 6 notes ;

Antara mārṅa, the introduction of a note or *chhāyā* not belonging to the *rāga*.

Tri-anya svara bhashanga raga, a *bhāshanga rāga* taking three foreign notes : ex. *Hindusthān Kāfi*.

Ubhayakara or bhayakara, *dhātu-mātu kārā i. e.*, one who has the ability to compose music and also write a suitable *sāhitya* to it ; composer or *vāggeyakāra*.

Ubhaya vakra raga, a *rāga* wherein both its *ārohana* and *avarohana* are *vakra*; ex. *Nilāmbari*; *Sahāna*; *Malavi*.

Upanga khanda, the name given to the second section of a *rāgāṅga rāga lakshana gita* and wherein the *upāṅga* *rāgas* derived from that *mela* are enumerated.

Usi (ॐ), same as *Vusi* ; see under *vusi*.

Uttara mela, same as *uttara melakarta* (see below).

Uttara melakarta, a *melakarta* belonging to the *uttara* half or the second half of the 72 *melakartas*, *i. e.*, a *prati-madhyama karta*.

Vadi, samvadi anuvadi and vivadi

Svaras are divided into four classes :—

Vādi, is the principal or the predominant note of a *rāga*. The *vādi svara* is compared to a king. This royal or regnant note is sounded several times in a *raga*.

Samvādi svaras are those between which there are (i.e., separated by an interval of) eight or twelve srutis. In other words, if two notes are related as shadja and panchama, or as shadja and suddha madhyama they are called samvādi svaras. *Samvādītva*, means the consonance of the fifth or the fourth. The samvadi svāra is like a minister to the king vādi. It may be noted that the madhyama is only an inverted panchama or under-fifth.

Shadja and Panchama, Shadja and Suddha Madhyama, Suddha Rishabha and Suddha Dhaivata, Suddha Gāndhāra and Suddha Nishāda, Sādhārana Gāndhāra and Kaisiki Nishāda, Antara Gāndhāra and Kākali Nishāda, Suddha Rishabha and Prati madhyama are samvādi svaras.

Vivādi, if between two svāras, there is only one sruti these two notes are said to be vivādi to one another; the vivādi note is like the enemy.

Anuvādi, svaras which are neither vādi, samvadi nor vivādi are called anuvādi. The anuvadi svara is compared to servant. Compared to the samvādi svara, the anuvādi svara relatively speaking, is somewhat less consonant.

Thus 'the *sonant* on the speaking note is the vādi. The *consonant* note is the samvādi. The note which clashes with it and produces a discordant effect is the vivādi or the *dissonant* note. The note which increases the beauty of the rāga is the anuvadi or the *assonant* note'

The effects of *samvādi*, *anuvādi*, and *vivādi* svaras are easily perceived when the concerned pairs of notes are sounded simultaneously.

Thus from the point of view of the *interval relationships* of notes, svaras have been classified into ;—*vādi*, *samvādi*, *anuvādi* and *vivādi*. The simultaneous sounding of *samvādi* svaras (consonant notes or intervals) results in a pleasant effect ; the simultaneous sounding of *vivādi* svara (dissonant notes or intervals) results in a repulsive effect ; the simultaneous sounding of *anuvādi* svaras results in an effect which is intermediate between these two ; *i.e.*, neither wholly repulsive. These are fundamental musical truths and hold good in all systems of music.

Vaidika ganam, (वैदिक गानम्) sacred music.

Varik, shake or *kampita* ; this is the shake of an interval and not the tremolo on a svarasthāna. (The tremolo produced on a svarasthāna is called *Kampa*).

Dīrgha kampita is a shake over a wide interval and *Hrasva kampita* is a shake over a small interval.

Varik is a term used in popular parlance. There are many such terms in vogue in music which though not found in classical works are yet widely used by the people.

Varik style, a style of playing wherein the notes are seldom sounded pure and wherein one gets the aural impression of a series of musical curves.

A kriti like *Nīdu charana pankajamule* in Kalyāṇī rāga is set in *pūrṇa varik* style. A kriti like *Evaranī nirnayinchirirā* (Devāmṛita varshini rāga) is set in *ardha varik* style, i.e., some notes are sounded pure and some with the varik gamaka.

Varna, the mode of singing (*gānakriya* and is of four kinds : *sthāyi*, *ārohi*, *avarohi* and *sanchāri*.

Varna, an art musical form belonging to the sphere of *abhyāsa gāna*. It is also a concert piece.

Varnas are of two kinds:—*tāna varna* and *pada varna*. The former is set in *madhyamakāla* tempo and the latter in *chaukakāla* tempo. For this reason, *pada* varnas are also called *chauka varnas*. There are some *chauka* varnas by great composers wherein *sāhitya* is found only for the *pallavi*, *anupallavi* and *charana*, after the model of a *tāna varna*—the remaining sections being sung as *solfa* passages. But a *pada varna* has always *sāhitya* for the entire composition.

Pada jati varna is a *pada varna* wherein we come across *jatis* in some portions.

Vasu, the name of eighth *chakra* in the scheme of 72 *mela-kartas*. It comprises *melas* : 43—48.

Veda, the name of the fourth *chakra* in the scheme of 72 *melakartas*. It comprises *melas* : 19—24.

Venkatesa Pancharatna, a set of five *kritis* in Telugu, in praise of Sri Venkateswara by Vīṇa Kuppayyar. The well known kriti *Bāgu mīraganu nāto* in Sankarābharana rāga belongs to this group.

Vijayaraghava Pancharatnam, a set of five padas in Telugu composed by Kshetrajna in honour of Vijayarāghava Nālk of Tanjore, one of the royal patrons of the seventeenth century :

Viloma krama, reverse order.

Vinyasa, one of the trayodasa lakshanas.

Virama, a synonym of the anudruta.

Visesha sanchara, a musical phrase, which is not in accordance with the ārohana and avarohana krama of the rāga but which nevertheless comes in, for the sake of enriching its beauty.

Visranti, विश्रान्ति a period of rest or silence in a musical composition.

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Vivadi, an inimical note ; (also see under vādi). In Hindusthāni music, the term vivādi svara is used in the sense of varja svara *i.e.*, a note eschewed in the rāga.

Vusi, (वुसि), visarjitam.

Waisted drum, a two-faced drum with a shell of mud, wood or metal and narrow in the centre ; *udukkai* and *damaru* are good examples.

CHAPTER XIII

DESCRIPTION OF RAGAS

Note.—In this Chapter, lakshanas of 24 rāgās are given. The rāgas are presented in the order of the melakartas. It is possible to describe each rāga in terms of its precise srutis; but in conformity with the usual practice, the svarasthānas alone are mentioned for each rāga, prominent compositions which depict the nādātma forms of the rāgas are cited as examples under each rāga. The sanchāras given here are to be sung in slow time.

1. Todi तोडि

The eighth mela rāga; second mela in the *Netra* (2nd) chakra (*Netra-sri*); came to be called Hanumatodi to accord with the *kaṭapayādi* formula. A mela claiming a large number of janya rāgas.

This is a Murchchanākāraka mela. Its *ri, ga, ma, dha* and *ni* when taken as shadja, will result respectively in Kalyāṇi, Harikāmbhoji, Naṭhabhairavi Sankarābharana and Kharaharapriya.

Todi is the *ri* murchchana of the ancient scale, shadja grāma.

Ārohana:— s r g m p d n ś

Avarohana:— ś n d p m g r s

Note.—s r g m d n ś ś n d m g r s under this mela is known as *Suddha toḍi*. The well known Rāmāyana

gita Arere Dasaratha rāia in Dhruva tāla is composed in Suddha toḍi.

Besides Shaḍja and Panchama, the Toḍi rāga takes the Suddha Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Suddha Dhaivata and Kaisiki Nishāda.

Sampūrna rāga; a rāga with a symmetrical pair of tetrachords, the tetrachords being separated by the interval of a major tone; *ga*, *ma* and *dha* are the rāga chhāyā svaras; *ma* and *pa* are amsa svaras or resting notes; *ga*, *ma*, *pa*, *dha* and *ni* are nyāsa svaras; *ri* is not nyāsa. Janta svara combinations like *g g m m d d*, *m m d d n n*, *d d n n s s* and dātu svara prayogas like *n g r n d n r n d m*, *g m n d m G r S* are prominent. Panchama varja prayogas add beauty to the rāga; *d n s D* and *r s D* are viśeṣha prayogas. Sarva svara gamaka varika rakti rāga. Tristhāyī rāga. One of the major rāgas; well distributed. Slokas, padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. A rāga affording scope for elaborate ālapana. Used in operas and dance dramas. Compositions in this rāga begin on the notes: *sa*, *ga*, *ma*, *pa*, *dha* and *ni*. Can be sung at all times. The true called *Mattakokilam* is in this rāga.

Toḍi Sitarāmayya, a brilliant musical of the early 19th century sang this rāga for eight days, an enviable record.

In the phrase *M m g g M*, the *ga* is sounded in its svasthāna but in *Ṃ r s* the *ga* is flattened and rendered.

Venkaṭamakhi's statement that Toḍi is an *auttara rāga* i. e., (came from the north) cannot be justified. The

statement can however be justified if his Toḍi is taken as referring to the Toḍi rāga of Hindusthāni music which corresponds to the 45th mela, Subhapanantuvarāli. Toḍi of South Indian Music is one of the scales obtained by the process of modal shift of tonic to the ancient Tamil music. The *Sangīta ratnākara* mentions this rāga.

Sanchāra :—

d n Ṣ Ṣ ṣ n D—d n ṣ r r Ṣ, ṣ n d p m—p d n d N ṣ r
 Ṣ ṣ n D—d n ṣ r Ḡ, r ṣ n—d n ṣ r ḡ m Ḡ r r Ṣ—ṣ n d
 P—G m P—d n d P—p m Ḡ r r Ṣ—ṣ n D, d n ṣ r Ṣ ||

Some prominent compositions.

Type of composition.	Beginning words.	Tāla	Name of the Composer
<i>Svarajati</i>	<i>Rāve Himagiri</i>	Adi	Syāma Sastri
<i>Varna</i>	<i>Kanakāngi</i>	Aṭa	Pallavi Gopālayyan
„	<i>Erānāpai</i>	Adi	Patnam Subrah - manya Ayyar.
<i>Kriti</i>	<i>Koluvamaregada</i>	Adi	Tyāgarāja.
„	<i>Kaddanavāriki</i>	„	„
„	<i>Chesinadella</i>	„	„
„	<i>Dāsarathe</i>	„	„
„	<i>Endu dāgināḍo</i>	Chapu	„
„	<i>Tappi bratiki</i>	Rūpaka	„
„	<i>Ninnu vinā sukhamu</i>	„	„
„	<i>Enduku daya</i>	Triputa	„
„	<i>Emi jesite nemi</i>	„	„

Kṛiti:	Kamalāmbika	Rūpaka	Muthuswami Dīkshitar.
„	<i>Ninne namminānu</i>	Chapu	Syāma Sāstri.
„	<i>Ambanādu</i>	Adi	Paliavi Gopālayyar.
„	<i>Amba nannu</i>	„	Anayya
„	<i>Emani pogaḍudu</i>	„	Garbhapuri.
„	<i>Sri Venkaṭeśvaram</i>	Rūpaka	Rāmnād Srinivasa Ayyangar.
„	<i>Ambā nannāda - rinchave</i>	Rūpaka	Cheyur Chengal- varāya Sāstri.
„	<i>Gajānana anuchu</i>	„	—
Paḍam:	<i>Ellā arumai - galum</i>	Adi	Ghanam Krishnayyar.
„	<i>Taye Yesoda undan</i>	„	Uttukkādu Venkata Subbayyar.

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2. Mayamalavagaula मायामालवगौळ

15th melakarta rāga; third rāga in the III (*Agni*) chakra (*Agni-go*). Mālavagaula was the original name of the rāga. *Māyā* was prefixed to the rāga name, after the advent of the scheme of 72 melas; this was done to obtain the number 15 by the application of the kaṭapayadi formula

This is a Murchhanākāraka mela. Its *ri*, taken as *śaḍja* results in Rasikapriya, the 72nd mela; its *ma* taken as *śaḍja* results in Simhendramadhyama, the 57th mela.

Arohana:— s r g m p d n ś

Avarohana:— ś n d p m g r s

Besides *Shadjā* and *Panchama* the notes taken are :—
Suddha Rishabha, *Antara Gāndhāra*, *Suddha Madhyama*,
Suddha Dhaivata and *Kakali Nishāda*.

Sampūrṇa rāga : *sarva svara gamaka varika rakti* *rāga*. A *janaka rāga* claiming a large number of *janya rāgas*. A *mela rāga* with a pair of symmetrical tetrachords—the tetrachords being separated by the interval of a major tone ; *ga* and *ni* are *jiva svaras* ; *ga* and *pa* are *amsa svaras* or resting note. Fairly distributed ; can be sung at all times. A *rāga* free from all *doshas*. *Tristhāyi rāga*. Compositions in this *rāga* commence on the notes, *sa*, *ga dha* and *ni*. This *rāga* is able to evoke a soft and soothing feeling. One of the old *rāgas* and is mentioned in the *Sangīta ratnākara*. This *mela* corresponds to the *Bhairava* *thāt* of *Hindusthāni* music.

This is the *rāga* in which all students of *Karnāṭic* music are taught the preliminary *svara* exercises.

The following features of the *rāga* make it an ideal one for the initial lessons in music :—

- (1) *Svarasthānas* with dual names are absent here.
 The only other *mela* wherein *svrasthānas* with dual names do not come in is *Kāmavardhani*. Since it is easier to learn *svara* exercises in a *suddha madhyama rāga*, rather than in a *prati madhyama rāga*, *Māyāmālavagaula* has been preferred to *Kāmavardhani*.
- (2) There is only a semi-tonal difference between the two notes of each of the four pairs : (i) *s r*, (ii) *g m*, (iii) *p d*, (iv) *n ś* and the two notes of each pair are played on contiguous *svrasthānas* on the *vīṇa*.

(3) This rāga admits of janṭa svara and dāṭu svara prayogas in quick time and slow time.

(4) Achala svaras and Kampita svaras figure herein.

Sanchāra.

s r g m p d n S—g m p d n s r S—s n d p d n S—
s n d n s r g r G—m g r S—s n d P m G—g m p d n
s r s n d P m g r S—s n d n s r S ||

Some prominent compositions

Lakshana gīta	Ravikoṭiteja	Maṭya	—
Kṛiti : Merusamāna		Madhyādī	Tyāgarāja.
„ Tulasi dalamulache		Rūpaka	„
„ Vidulaku mrokkeda		Adi	„
„ Srināthādī		Adi	Muthuswāmy Dikshitar.
„ Māyātīta svarupini		Rūpaka	Ponnayya
„ Devādī deva		„	Mysore Sadāsiva Rao
„ Āḍikkonḍār		Adi	Muthu Tanḍavar

3. Chakravakam चक्रवाकम्

16th melakarta rāga ; 4th rāga in the III (Agni) chakra ;
(Agni-bhu).

This is a Murchhanākāraka mela. Its mā as shadja results in the 27th mela Sarasāngi ; and ni as shadja results in the 59th mela, Dharmavati.

Note :—The strict application of the Kaṭapayādi formula to the name Chakravākam will yield only the number 26—*cha* is 6; and in the conjunct consonant *kra*, only the subsequently heard *ra* (2) has to be taken into account. This will result in 62 or 26 after reversal. Chakra-vākam is therefore a faultily and hurriedly coined mela name. (To change the name into Chakkaravākam to get the number 16 is not correct).

Arohana :— s r ḡ m p d n ṣ

Avarohana :— ṣ n d p m ḡ r s

Besides Shadja and Panchama, the notes taken are : Suddha Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

Sampūrṇa rāga; sarva svara gamaka varika rakti rāga; *ri* and *ni* are the jīva svaras; *ga* and *pa* are amsa svaras i.e., resting notes; *g m R s* and *p m D* are viśeṣha sanchāras; *ri* and *pa* are nyāsa svaras. Kampita nishāda is used. Tristhāyi rāga. Fairly distributed. Compositions in this rāga commence on the notes: *sa ga* and *pa*. Can be sung at all times. Tyāgarāja brought this rāga to prominence. A *gāna rasa pradhāna rāga*.

A rāga wherein compositions can begin with a viśeṣha sanchāra—*g m R S* in this case.

Vegavāhini, a janya rāga derived from this mela, figures as the 16th mela in the asampūrṇa mela paddhati, under the name, *Toyavegavāhini*.

The illustrious singer of the last century, Mahā Vaidyanātha Ayyar got his title, *Mahā* by singing this rāga in his 12th year, before an assembly of sangīta vidvāns.

History. This is one of the rāgas which emerged when the scheme of 72 melas was conceived.

Sanchāra

s r g m P m—g m R s—s n d n s r G r—g m P m—
 g m p d n s r S—s n d n P—d n s r G r—g m R s—
 S n s r s n d P m—g m p d n s r s n d P m—g m p d n d
 P m—g m R s—s n s r S s n d n P—d n s r S ||

Some prominent compositions

<i>Varna: Jalajākshi</i>	Adi	Patnam	Subrahmanya Ayyar.
<i>Kriti: Sugunamule</i>	Rūpaka	Tyāgarāja.	
„ <i>Eṭulabrotuvo</i>	Tripuṭa	„	
„ <i>Inkādaya</i>	Adi	Patnam	Subrahmanya Ayyar
„ <i>Eṭula vrāsi</i>	Tripuṭa	Patnam	Subrahmanya Ayyar
„ <i>Nā manavini</i>	Rūpaka	Karur	Devuḍu Ayyar
„ <i>Yadukula tilaka</i>	Adi	„	„
„ <i>Nive pālinchara</i>	Rūpaka	Karigiri Rao.	
„ <i>Arivuḍaiyor</i>	Jhampa	Gopālakrishna	Bhārati
<i>Tiruppugazh: Apakāra</i>	„	Arunagirināthar.	

(Chaturasra)

4. Bhairavi भैरवी

Janya rāga; derived from the 20th melakarta Nāṭa-bhairavi नटभैरवी

Arohana :— s r g m p * d n s

Avarohana :— s n d p m g r s

N.B.—The Dhaivata in the ārohana is Chatussruti Dhaivata. This is the rare example of a janya rāga with a *kramasampūrṇa* ārohana and avarohana. This is also a rāga wherein the accidental note is incorporated in the scale itself.

Some scholars give the ārohana as : s ḡ r ḡ m p d n ṣ̣. The phrase s ḡ r ḡ m occurs in this rāga, but s r ḡ m is used more frequently. If the ārohana is maintained as s ḡ r ḡ m, s r ḡ m cannot come. Hence the correct view is to take the ārohana as krama sampūrṇa and to treat s ḡ r ḡ m as a viśeṣha prayoga.

Besides Shadja and Panchama, the notes taken are Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Suddha Dhaivata, Chatussruti Dhaivata and Kaisiki Nishāda.

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Ekānya-svara bhāṣhāṅga rāga ; the only accidental note Chatussruti Dhaivata, occurs in the phrases p d n ṣ̣, p d n ṣ̣ R, p d n d n ṣ̣ and ṣ̣ n d n ṣ̣. Occasionally the phrase p d n ṣ̣ N rendered in madhyamakāla, takes the suddha dhaivata. In the phrase p d n d p, both the *dha* notes are suddha. Usually in bhāṣhāṅga rāgas, anya svaras are not nyāsa svaras : but Bhairavi is an exception. Even here, it occurs only as a hrasva nyāsa—P d N d—d n ṣ̣ ṣ̣ N d—ṣ̣ N d and Ḡ ṣ̣ ṣ̣ N d. The ending note in each of these phrases is just touched and not stressed.

Many of the compositions begin on the nishāda svara and a few on the rishabha and dhaivata ; *ri*, *ga*, *ma* and *ni*

are the rāga chhāyā svaras ; *ri*, *ma*, *pa*, *ni* and ehattussruti *dha* are nyāsa svaras ; *ga*, *ma* and *ni* are kampita svaras ; (a) *r m G r s* (b) *pdM* (c) *p d n d M* and (d) *m p G r s* are visesha prayogas ; *pa* and *ri* are amsa svaras or resting notes. Chatussruti *dha* is not a resting note.

Whereas in phrase *d n S*, the *ni* is sounded in the svasthāna, in the phrases : *n n d P* and *P d n d p*, the *ni* is slightly flattened and rendered.

Janṭa svara prayogas like *r r g g m m g g* and *dātu* svara prayogas like *n ḡ ṛ ḡ s r*, *n ṛ s r n Ṣ*, *p ṛ Ṣ n d P*, *m n d P*, *m p G r s* are prominent. Sarva svara gamaka varika rakti rāga ; the best of the rakti rāgas. An evening rāga according to some scholars ; but can be sung at all times. Well destributed. Slokas padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of musical compositions are represented in this rāga. A major rāga admitting of elaborate scope for ālapana. Used in operas and dance dramas. This rāga corresponds to the Tamil pan, *Kausikam* (கௌசிகம்).

History : The origion of this rāga can be traced to the Panchama mūrchanā of *sa grāma* viz., Suddha shadja. The use of the Chatussruti dhaivata in the ārohana-krama combinations was gradually acquiesced in by scholars and it became a regular bhāshānga rāga more than 1500 years ago. This is one of the old rāgas and it is the 7th of the *nineteen prasiddha* (prominent) melas mentioned by old scholars. This rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sara*.

In fact we hear of compositions only in bhāṣāṅga Bhairavi rāga from early times. The Nāṭhabhairavi has remained as a scale for centuries.

Sanchāra

r g m p *d n Ṣ ṣ n *D — *d n ṣ ṣ ṣ ṣ N *d — n ṣ
 ṣ ṣ R — r g m Ḡ ṣ N *d — n ṣ n ḡ ṣ ṣ ṣ — n ṣ n ṣ ṣ
 n Ṣ — p d p d p M — p R Ṣ ṣ n d p — p m N d P — m n
 d P — m p G r s — r g m p d p G r S — r g m G r s N *D —
 n ṣ ṣ R — P *d n ṣ ṣ ||

Some prominent compositions

<i>Gīta :</i>	<i>Sri Rāma</i>	<i>Dhruva</i>	—
<i>Svaraj : ti</i>	<i>Kāmākṣi</i>	<i>Chapu</i>	<i>Syāmā Sāstrī.</i>
<i>Varna :</i>	<i>Viriboni</i>	<i>Aṭa</i>	<i>Pachchimiriyaṃ</i> <i>Adiyappayya.</i>
<i>Kṛiti :</i>	<i>Koluvaiyunnāḍe</i>	<i>Ādi</i>	<i>Tyāgarāja.</i>
„	<i>Chetulāra</i>	„	„
„	<i>Sri Raghuvara</i>	„	„
„	<i>Upachāramulanu</i>	„	„
„	<i>Raksha beṭtare</i>	„	„
„	<i>Tanayuni brova</i>	„	„
„	<i>Upachāramu</i>	<i>Rūpaka</i>	„
„	<i>Tanayande</i>	<i>Chapu</i>	„
	<i>(Nowka Charitram)</i>		
„	<i>Chintaya mā</i>	<i>Rūpaka</i>	<i>Muthuswamy</i> <i>Dikshitar.</i>
„	<i>Bālagopāla</i>	<i>Ādi</i>	„
„	<i>Maha Tripura</i>	<i>Rūpaka</i>	<i>Pallavi Gopālayyar</i>
„	<i>Nī pādāmule</i>	<i>Ādi</i>	<i>Patnam Subrah-</i> <i>manya Ayyar.</i>

Kṛiti:	<i>Ikanannubrova</i>	Ādi	Pallavi Seshayyar
„	<i>Sri Parthasārādhe</i>	Khanda-Tripuṭa	Mysore Sadāsiva Rao
„	<i>Ārukku</i>	Chāpu	Gopālakṛishna Bhārati
„	<i>Tudī seydiḍu</i>	Rūpaka	Ramaswamy Sivan
2nd			
<i>Ashtapadi:</i>	<i>Srita kamalā</i>	Tripuṭa	Jayadeva
<i>Tarangam:</i>	<i>* Jaya jaya gokulabāla</i>	Rūpaka	Nārāyana Tirtha.
„	<i>Ghvinda ghaṭṛya</i>	Jhampa	„
<i>Padam:</i>	<i>Mandaṭi</i>	Tripuṭa	Kshetrajna.
„	<i>Velavarē</i>	Ādi	Ghanam Krishnayyar

* This song was originally set in Kuranji raga. The Bhairavi setting and the Ragamalinka setting were given to this sahitya by Tiruvottiyur Tyagayyar, son of Vina Kuppayyar.

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5. Kharaharapriya खरहरप्रिय

22nd Melakarta rāga ; 4th rāga in IV (*Veda*) chakra (*Veda-baū*). This is a Mūrchchanākāraka mela. Its *ri*, *ga*, *ma*, *pa* and *ni* when taken as shadja, will respectively result in the melas, Hanumatōdi, Mechakalyāni, Harikāmbhoji, Naṭhabhairavi and Dhīra sankarābharana.

Arohana :— s r g m p d n ś

Avarohana :— ś n d p m g r s

Besides Shadja and Panchama, the notes taken are :— Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

A mela rāga with a pair of symmetrical tetrachords—the tetrachords being separated by the interval of a major tone. Sampurna rāga ; sarva svara gamaka varika

rakti rāga ; *ri*, *ga*, *dha* and *ni* are the raga chhāyā svaras and nyāsa svaras ; *ri* and *pa* are resting notes. The pratyāhata प्रत्याहत gamaka lends colour and svarūpa to this rāga. The slow rendering of the phrases : N d P m G R and N d p d n ś N d P m G r will be found to be ranjaka prayogas ; fairly distributed ; can be sung at all times. A mela rāga with a large number of janya rāgas. Compositions in this rāga commence on the notes *sa*, *ri*, *pa* and *ni*. Tristhāyi rāga. A gāna rasa pradhāna rāga.

We owe this rāga to Tyāgarāja. He is the only composer to have composed many beautiful kritīs in this rāga. He brought the rāga to prominence through his kritīs. This rāga corresponds to the *Kāphi* thāt of Hindusthāni music. With the emergence of Kharaharapriya, the svarūpa of Bhairavi became clearly defined.

Srirāga, a janya of this mela, figures as the 22nd mela in the asampūrṇa mela paddhati.

Note :—There is an appropriateness in the rāga name, *Harapriya* (i. e., pleasing to, or liked by Hara or Siva)—*Khara* being the Kaṭapayādi prefix. This rāga approximates to the ancient *sāma gāna scale*, the primordial scale of Indian music and the scale in which Siva delights in.

Sanchāra :—

r g m P m G r—N d p d n d P m G r—r g m p d n Ś
 ś n d P m G r—r g m p d n Ś ś n D—p d n ś R R—
 d n ś r G G g r—g m G g r R—R Ś s n D—p d n ś r g r
 ś N d—p d p d n ś N n d P—m p n d p m G R—N n d d
 p p m m g g r R—S n d—n s r s R—n d p d n d P m G
 r S—n d n s r S ||

Some prominent compositions

<i>Kṛiti :</i>	<i>Chakkani rāia</i>	Ādi	Tyāgarāja.
„	<i>Naḍachi naḍachi</i>	„	„
„	<i>Kōri sevimpa</i>	„	„
„	<i>Viḍemu seyave</i>	„	„
„	<i>Pakkala nilabaḍi</i>	Tripuṭa	„
„	<i>Rāma nī samāna</i>	Rūpaka	„
„	<i>Sankalpame</i>	Adi	Patnam Subrahmanya Ayyar.
„	<i>Tyāgarāia</i>	„	Tiruvottiyur Tyāgayyar.

The rāga of the kṛiti : *Rāmā nīyeḍa* is only *Dilīpakam* and not Kharaharapriya.

6. Mohana मोहन

Janya rāga ; derived from the 28th melakarta, Harī kāmboji.

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This is a sarva svara mūrchanākāraka janya rāga. Its

- (a) *ri* as shadja gives Madhyamāvatī.
- (b) *ga* as „ „ Hindolam.
- (c) *pa* as „ „ Suddha sāveri.
- (d) *dha* as „ „ Udayaravi chandrika.

Arohana :— s r g̣ p ḍ ṣ

Avarohana :— ṣ ḍ p̣ g̣ r s

Besides Shadja and Panchama, the notes taken are : the Chatussruti Rishabha, Antara Gāndhāra and Chatussruti Dhaivata.

Audava raga ; varja rāga ; the notes *ma* and *nī* are deleted. Symmetrical rāga. Upānga rāga ; *ri*, *ga* and *dha*

are the rāga chhāyā svaras ; *ga* and *pa* are amsa svaras i. e. resting notes. Janṭa svara prayogas like $\dot{g} \dot{g} p p \dot{d} \dot{d} \dot{s} \dot{s}$ and dāṭu svara prayogas like $\dot{d} \dot{g} \dot{r} \dot{s} \dot{d} p$, $\dot{d} \dot{r} \dot{s} \dot{d} p$, $\dot{g} \dot{d} p \dot{g} \dot{r}$ and $\dot{r} p \dot{g} \dot{r} \dot{s}$ are prominent. Sarva svara gamaka varika rakṭi rāga ; one of the major rāgas and gives scope for elaborate ālāpāna. Can be sung at all times ; but still night time is best suited for this rāga. One of the widely distributed and popular rāga. Slokas, padyas and viruttams can be sung in this rāga. All types of compositions are represented in this rāga. This rāga figures in operas and dance dramas. It is useful for singing themes relating to *varnana* or description. An auspicious rāga. Mangalams have been composed in this rāga. A rāga capable of evoking more than one rasa. Tristhāyī rāga. Compositions in this rāga commence on the notes *sa*, *ga* and *dha*. Mohana corresponds to the *Bhūp* of Hindusthāni music.

A rāga useful for being sung at the commencement of concerts.

History. The oldest rāga known to man. This penta-tonic scale is found in the music of the different nations of the world, including the music of the primitive tribes. This is accounted for by the fact that the notes figuring in this rāga are the earliest notes met with in the *sa—pa series* (cycle of fifths) i. e. *sa—pa—* ; *pa—ri* ; *ri—dha* ; *dha—ga*. There are many folk songs in this rāga.

The hymns of *Tiruvāchagam* of Māṇickavāchagar have been recited in this rāga from early times. The name Mohana for this rāga is of later origin. Its earlier name was Rēgupti.

Sanchāra :—

ḡ p d Ś ś—p d ś r Ḡ ḡ r—s r ḡ p Ḡ ḡ r—s r ḡ R
 ś—d ś r ś D d p—p ḡ p d ś r ś D p—ḡ p ḡ D p ḡ r—s r
 ḡ p Ḡ ḡ r—s r ḡ R s—d s r s—d d s D p—p ḡ p d s d S

Some prominent compositions

<i>Gīta :</i>	<i>Vara vīna</i>	<i>Rūpaka</i>	—
<i>Svarajati :</i>	<i>Sāmidayamera</i>	<i>Ādi</i>	—
<i>Varna :</i>	<i>Ninne kori</i>	„	Pallavi Duraisāmi Ayyar
„	<i>Ninnu kōri</i>	„	Ramnaḍ Srinivāsa Ayyangār.
„	<i>Sarasijākshi</i>	<i>Aṭa</i>	<i>Vīna Kuppayyar.</i>
<i>Pada Varna :</i>	<i>Sarigā dāni</i>	<i>Ādi</i>	<i>Kārveṭṇagar Govinda sāmayya</i>
<i>Kṛiti :</i>	<i>Bavanuta</i>	<i>Ādi</i>	<i>Tyāgarāja</i>
„	<i>Nanu pālimpa</i>	„	„
„	<i>Mohanarāma</i>	„	„
„	<i>Enduko bāga</i>	„	„
„	<i>Rāma ninnu</i>	„	„
„	<i>Evarurā</i>	<i>Chāpu</i>	„
„	<i>Maruvaku daya</i>	<i>Ādi</i>	<i>Karūr Dakshināmūrti Sāstri.</i>
„	<i>Peddā devuḍani</i>	„	<i>Mysose Sadāsiva Rao</i>
„	<i>Nenaruncharā</i>	„	<i>Karigiri Rao</i>
„	<i>En palli</i>	„	<i>Arunāchalakkavirāyar</i>
„	<i>Arumarundoru</i>	<i>Rūpaka</i>	<i>Muttu Tāṇḍavar.</i>
„	<i>Sannidhi</i>	<i>Chāpu</i>	<i>Kavikunjara Bhārati</i>
<i>Devarnama :</i>	<i>Kaṇḍu kaṇḍu</i>	<i>Jhampa</i>	<i>Purandara Das</i>
<i>Pallaktseva</i>			
<i>Prabandham :</i>	<i>Eṭula rammandu</i>	<i>Chapu</i>	<i>Shahaji Maharaja</i>
<i>Tarangam :</i>	<i>Kshemam kuru</i>	„	<i>Nārāyana Tirtha</i>
<i>Jāvali :</i>	<i>Mohamella</i>	<i>Rūpaga</i>	<i>Pattabhirāmayya</i>

7. Kedaragaula केदारगौळ

Janya rāga; derived from the 28th melakarta⁶ Harikāmbhoji.

It is a mūrchehanakāraka janya rāga. Its *ma* and *pa* taken as shadjā respectively result in the rāgas, Ārabhi and Ābheri.

Arohana :— s r m p n̄ s̄

Avarohana :— s̄ n̄ d p m g r s

In kedaragaula rāga ‘பதமர்’ can come as an exceptional prayoga.

Besides Shadjā and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

Audava sampūrṇa rāga. Varjā rāga; the notes *ga* and *dha* are absent in the ārohaṇa. Upāṅga rāga. Gamaka varika rakti raga. The rāga's identity is straightaway revealed when the rishabha of the *tāra* sthāyi is sung as a prolonged and stressed note; *ri* and *ni* are the rāga chhāyā svaras; they are also kampita svaras and தீர்க்க svaras; *ri* and *pa* are good nyāsas; *dha* and *ga* are not nyāsas; *ga* is not a kampita svara; *pa* is an amsa svara.

A wellknown rāga and a widely distributed rāga. Useful for singing slokas, padyas and viruttams. Useful for singing themes relating to varṇana or description. Largely used in *Purāṇa paṭanam*, Used in operas and dance dramas. Compositions in this rāga commence on the notes : s r m p. Sometimes the phrase G m g R g r occurs as a viśeṣa sanchāra. Tristhāyi rāga. Night time is very appropriate for this rāga; being an auspicious rāga, it can however

be sung at all times. A major rāga giving scope for elaborate ālāpana. This rāga can be used to evoke karuṇā rasa and bhakti rasa.

Dēśh rāga of Hindusthāni music is like Kēdāragaula but takes Kakali *ni* in the phrases ; p n Ś and p n ś ṛ.

The Tevara pan *Gāndhāra panchamam* is this rāga.

In the asampūrṇa mela paddhati, the 28th mela is called Harikedāragaula.

In medieval works, the name of the rāga is seen as Kedārigaula.

Sanehāra :—

s r m p n Ś s—m p n s R R—R m g R—r m P m g R
r r m g r r g r S—N, s r S—n s r s n d P—m p n s r S
n d p—m p n d P m g R—r m P, m g R—r r m g r r g r S
—N, s r s—n s r s n d P—m p n n S||

Some prominent compositions

Varna	Sāmi daya jūḍa	Adi	Tiruvottiyur Tyāgayyar
„	Viriboni	Jhampa	Rudrapāṭṇam Venkaṭarā- mayya
Kriti	Tulasibilva	Adi	Tyāgarājā
„	Vanajanayanuḍani	„	„
„	Venugāna loluni	Rūpaka	„
Prahlāda Bhakti Vijayam	Vārijanayana nā	Adi	„

<i>Kṛiti</i>	<i>Nīlakanṭham</i>	<i>Rūpaka</i>	<i>Muthuswamy</i> <i>Dikshitar.</i>
„	<i>Saraguna pālimpa</i>	Adi	Rāmnaḍ Srinī- vāsa Ayyangār.
„	<i>Enta pilachina</i>	„	Pallavi Seshayyar.
„	<i>Karuniso</i>	„	Purandar Dāsa.
„	<i>Innamum orudaram</i>	„	Gopalakrishna Bhāratl.
<i>Rāma</i> <i>Nāṭakam</i>	} <i>Anda Rāma</i> <i>soundariyam</i>		Arunāchala
		„	Kavirāyar.
<i>Padam</i>	<i>Emandunamma</i>	Tripuṭa	Kshetrayya
<i>11th</i> <i>Ashtapadi</i>	} <i>Ratisukhasāre</i>	Adi	Jayadeva
<i>Tarangam</i>		„	Nārāyana Tīrha.

8. Balahamsa बलहंस

Janya rāga : derived from the 28th melakarta
Harikāmbhoji.

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Arohana :— s r m p d ṣ

Avarohana — ṣ n d p m r m g s

Besides Shadja and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisikī Nishāda.

Audava-vakra sampūrṇa rāga ; *ga* and *ni* are varja in the ārohana. Eka-svara vakra avarohana. Upāṅga rāga. Gamaka varika rakti rāga ; *ri* is a jīva svara ; *pa* is both a nyāsa svara and amsa svara. A minor rāga and does not lend itself for elaborate ālāpāna. Compositions commence on the notes *sa*, *ri*, *ma* and *pa*. Tristhāyi

rāga ; can be sung at all times. The viśeṣha sanchāras are :

(a) m g R m g s (b) m g r s (c) p m r s.

Sanchāra :

s r m P—m r m g S — s r m p d Ś — ś n d P m r
m g S—s r m p d Ś—m p d Ś—d ś r m g r m g Ś—
Ś ś n d P—m p d Ś—ś n d P m r m g S—S , n d P
—d s r m g r m g S ||

Compositions

<i>Kṛiti :</i>	<i>Talli taṇḍrulgala</i>	Adi	Tyāgarāja
„	<i>Parulanu</i>	„	„
„	<i>Ikakawalasine</i>	„	„
„	<i>Danḍamu peṭṭenura</i>	„	„
„	<i>Ennaḍu daya</i>	Ś Rūpaka	Patnam Subrah- manyā Ayyar.
„	<i>Ninuvinaṅ gati</i>	Adi	Mysore Sadāsiva Rao.
„	<i>Evarunnāru</i>	„	„

9. S a m a साम

Janya rāga : derived from the 28th melakarta **Harikāmbhoji**.

Ārohana :— s r m p d ś

Avarohana :— ś d p m g r s

Besides Śaḍja and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama and Chatussruti Dhaivata.

Audava-śaḍava rāga ; ga and ni are varja in the arohana and ni is varja in the avarohana. Upāṅga rāga. Gamaka varika rakṭi rāga. Rishabha and Dhaivata are

kampita svaras and jiva svaras ; *ri* and *pa* are nyāsa svaras ; *ma* is an amsa svara. A rāga which shines by chowka kālā prayogas. Tristhāyī rāga. A minor rāga and does not give scope for elaborate ālāpana ; m d Ṣ́ and s r r G S are viśeṣha sanchāras. Compositions commence on the notes *dha*, *sa* and *ma*. This rāgā evokes *sānta rasa* or the feeling of peace and tranquility.

Can be song at all times but still evening and night times are very appropriate for this rāga.

Note: The correct name of the rāga is only Sāma and not Syāma (see the *Chaturdasa Rāga mālīka* of Muthuswāmy Dikshitar).

Sanchāra :—



S , s d d p—d s r m m g G R—s r r G s—s r m d p

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P , P ; m d Ṣ́ ; Ṣ́—d s r m m g G R—s r r G S—S ,
d P — m p d Ṣ́ d P — m p d m g R — s r r G ; S —
s d P — d s r m m g G R — s r r G S ||

Compositlons

<i>Kṛitī</i>	<i>Sāntamuleka</i>	Adi	Tyāgaraja.
„	<i>Eṭulaina</i>	Chāpu	„
„	<i>Maravakave</i>	Rūpaka	Patnam Subbrah- manya Ayyar.
„	<i>Sarananu</i>	Adi	Pallavi Seshayyar.
„	<i>Karunākara</i>	Rūpakam	Vina Krishnama- chāriyar.
<i>Kīrtana</i>	<i>Mānasa sancharare</i>	Adi	Sadāśiva Brahmēndral.

10. Kambhoji कांभोजी

Janya rāga ; derived from the 28th mela Harikāmbhoji.

Arohana :— s r g m p d ś

Avarohana :— ś n d p m g r s

Besides Shāḍja and Panchama the notes taken are : Chatussruti Rishabha, Antara Gandhāra, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishada.

This is a mūrchanākāraka janya rāga. Its *dha* when taken as shāḍja, results in the rāga Desya toḍi (s g m p d n s — ś n d p m g r s — 8).

Shāḍava-sampūrṇa rāga. Varja rāga ; *ni* is varja in the ārohana. Ekānya-svara bhāshāṅga rāga ; the foreign note kākali nishāda, occurs in the phrases ; s n p d s and ś n d p ś. Dāṭu svara prayogas like (1) r p m g s, (2) r m g s and (3) d g r s are common. Phrases like (a) m g s (b) p d M (c) m g p d ś (d) ś r g S are ranjaka prayogas, P, d m g is a visesha prayoga and a rakti prayoga. The notes *ma*, *dha* and *ni* (both the varieties) are rāga chhāyā svaras ; *ga*, *ma* *pa* and *dha* are nyāsa svaras ; *ga*, *pa* and *dha* are the notes on which one can rest and develop aa ālāpana. Sarva svara gamaka varika rakti rāga. Of the rakti rāgas this is widely known and sung. Well distributed. Can be sung at all times. One of the major rāgas and affords scope for elaborate ālāphana. Slokas, padyas and viruttams can be sung in this rāga. All great composers and minor composers of note have composed in this rāga. All types of musical compositions are respresented in this rāga. Useful for

singing sāhityas relating to varnana or description. An auspicious rāga. Useful for being sung at the commencement of concerts. Used in operas and dance dramas. Compositions begin on the notes : *sa, ga, ma, pa*, and *dha*. A rāga wherein compositions can begin with a *visesha sanchāra*—m ḡ S and ś n P in this case.

Tristhāyi rāga. The phrases ; m ḡ S and ś n P appropriately enough adorn this rāga as a consonantal pair. The phrase ś n P is sometimes sung to the music of ś ś P. Though the foreign note is a *jiva svara*, it cannot occur as a prolonged note.

Note—Both Trisrui *dha* ($\frac{5}{8}$) and Chatussruti *dha* ($\frac{27}{16}$) are used in this raga. The former figures in the phrase D ; n n D and the latter in the phrase ś n p \tilde{D} ś r ḡ.

The rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sara*. The names *Kāmbodi* and *Kāamboji* are also found in some works.

The pan *Takkesi* (தக்கேசி பண்) is this rāga.

In Kathakali music, this rāga is known by the name *Kāmodari*.

Sanchāra :

s r ḡ m p d Ś—d r ś n d P—d m G—p d Ś ś *n P—
 d d ś d Ś—m ḡ p d Ś—p d ś r Ḡ—Ḡ Ḡ—m ḡ R m ḡ r Ś
 ś n D—p d ś r ḡ m ḡ r Ś ś n d P—d ś d r ś N d P—d m G
 —p d Ś ś *n *n P d d ś d Ś—m ḡ p d Ś—ś n d P m ḡ R s
 —s r ḡ m P m ḡ R S—s n d P—d r s n d P d m G—
 p d S *n P d d S ||

Some prominent compositions

Gita :	Bhuvanatraya	Dhruva	Paidāla Gurumūrti Sāstri
„	Mandaradhara	Adi	—
Varna :	Taruni ninnu bāsi	Adi	Fiddle Ponnuswāmy
„	Inta chalamu	Aṭa	Pallavi Gopālayyar.
„	Sarasija nābha	Aṭa	Vaḍivelu.
„	Pankajākshi pai	Adi	Mahā Vaidyanātha Ayyar
„	Kamalākshi	Jhampa	Kunḍrakkudy Krish- nayyar
Kriti :	Marimari ninne	Adi	Tyāgarāja
„	O Rangasayi	„	„
„	Evāri māṭa	„	„
„	Mā Jānaki	„	„
„	Sri Raghavarā- prameya	„	„
„	Sri Subrahmanyāya	Rūpaka	Mutthswāmy Dikshitar.
„	Kāsi Visvesvara	Aṭa	„
„	Devi nā pada	Adi	Syāma Sāstri.
„	Koniyāḍina	„	Vina Kuppayyar.
„	Marimari ninne	Rūpaka	Karur Dakshinā- murti Sāstri.
„	Nive nannu	Adi	Kunḍrakkudy Krish- nayyar.
„	Naḍamāḍi	Khaṇḍa Chāpu	Pāpanāsa Mudallar.
„	Kānāmal vinile	„	Muttu Tāṇḍvar.
„	Tiruvaḍi saranam	Adi	Gopālakrishna Bhārati

6th Ashtapadi :	Nibruta	Tripuṭa	Jayadeva
Tarangam :	Ālokaye	Adi	Nārāyana Tirtha
Padam :	Yālane vānipai	Tripuṭa	Kshetrajna
Azhagar	Ivan yārō	Adi	Kavi Kunjara
kuravanji :			Bharati
Jāvali :	Emi māyamu	Rūpaka	Paṭṭabhirāmayya

11. Khamas खमास्

Janya rāga; derived from the 28th melakarta Harikāmbhoji.

Arohana :— s m ḡ m p d n ṣ

Avarohana :— ṣ n d p m ḡ r s

Besides Shādja and Panchama, this rāga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishāda.

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Vakra shādava-sampūrṇa rāga; arohana alone is vakra; eka-svara-vakra ārohana. Varja rāga; *ri* is eschewed in the ārohana. Ekānya-svara bhāshāṅga rāga, the only foreign note being the kākali nishāda which occurs in the phrase ṣ n Ṣ. Dāṭu svara prayogas like ṣ m ḡ m ṛ ḡ ṣ r, p ṣ * n ṣ d n p d, and m n d n P lend colour to this rāga; (a) s ḡ m (b) m ḡ s and (c) p d m are visesha sanchāras; p d ṣ n d is a rare prayoga figuring in some compositions. The notes *ma*, *dha* and *ni* are rāga chhāyā svaras; *ma* and *pa* are nyāsa svaras; *pa* is an amsa svara i. e. a resting note. Fairly distributed. Can be sung at all times. Slokas, padyas and viruttams can be sung in this raga. One of the most pleasing desya rāgas. Useful for portraying ringāra and bhakti rasas. Compositions

begin on the notes: *sa ma* and *pa*. The *rāga* of the well-known tune, *Pancha chāmaram* is *Khamās*. In the compositions in this *rāga*, there is no *sanchāra* below the *mandra sthāyi nishāda*.

History :—Originally this was an *upānga rāga*. The two *kritis* of *Tyāgarāja* in this *rāga* do not use the *kākali nī*. His predecessors like *Bhadrāchalam Rāmadās* and his contemporaries like *Svāti Tirunāl* and *Chinni Krishna dasa* have not used the *kākali nī*. The *kākali nishāda svara* appeared as an inter-loper with the composers of *jāvalis* and its use came to be gradually acquiesced in by scholars. Now it is a full-fledged *bhāshānga rāga*. An *ālāpana* of *Khamās* can very well be made without resorting to the *kākali nishāda prayoga*. The names *Kamās* and *Kamāchi* are found in some early works.

Note—*Kalā dharma* requires that when a person performs an *ālāpana* of *Khamās rāga* as a prelude to the *kritis*: *Sītāpate* or *Sujana jivana*, he must perform the *ālāpana* without resorting to the *kākali nishāda prayoga*. He may use the *kākali nishāda prayoga* when he sings *ālāpanas* to pieces like *Brōchevārevarurā*.

Sanchāra :

m g m n D—d n \dot{S} \dot{s} n n d n p—d n \dot{S} \dot{s} *n \dot{S} —d n
 \dot{s} R r \dot{S} \dot{s} n D—d n \dot{S} \dot{s} *n— \dot{s} m g m r g s r s *n \dot{S} —d n
 \dot{S} — \dot{s} n n d d p p m—g m p \dot{S} —p \dot{S} \dot{s} n n d d p—p m p d
d p m g M—m g r g S ||

Some prominent compositions

Svarajati :	<i>Sāmbasivāyanave</i>	Adi	Chinnikrīṣṇa dāsa.
Kṛiti :	<i>Sujana jīvana</i>	Rūpaka	Tyāgarāja.
„	<i>Sitāpate</i>	Ādi	„
„	<i>Sārasasama</i>	„	Svāti Tirunal.
„	<i>Igaparam tarum</i>	„	Nilakanta Dāsar.
„	<i>Paramādbhuta- maina</i>	„	Mysore Sadāsiva Rao.
„	<i>Nā taramā ninnu</i>	„	„
„	<i>Edurugā vachchi</i>	„	Pāllavi Seshayyar.
„	<i>Brochevārevarurā</i>	„	Vāsudevāchār
„	<i>Pārka pārka</i>	Rūpaka	Gopala Krishna Bhārati.
„	<i>Teruvil vārāno</i>	„	Muttu Tāndavar.
„	<i>Shaḍānana</i>	Ādi	Panchāpakesa Sāstriyār.
Mānasika } <i>pūja</i> <i>kīrtanā</i> }	<i>Paramātmuni</i>	Rūpaka	Vina Kuppayyar
Azhagar	<i>Sāmi Mayuragiri</i>	Ādi	Kavi Kunjara Bharati.
kuravanji :			
Jāvali :	<i>Apuḍu manasu</i>	Rūpaka	Patnam Subrah- manya Ayyar.
„	<i>Marulukonnadirā</i>	Ādi	Ramnāḍ Srinivāsa Ayyaṅgar.
„	<i>Kommaro vāni</i>	„	—
„	<i>Chānaro</i>	Rūpaka	—
„	<i>Mātāḍa bāradeno</i>	Chāpu	Naraharāchār.

12. Sankarabharana शंकराभरण

29th melakarta rāga ; to suit the kaṭapayādi formula
 “Dhira” was prefixed to the name of this mela ; 5th rāga
 in the V (Bāna) chakra ; Bāna-mā ; ri gu ma dhi nu.

This is a mūrchanākā raka rāga. Its *ri, ga, ma, pa* and *dha* when taken as *śaḍja* respectively give rise to the rāgas : Kharaharapriya, Toḍi, Kalyāṇi, Harikāmbhoji and Naṭhabhāravi.

One of the melakartas with a large number of janya rāgas.

Arohana :— s r ḡ m p d n ṣ̣

Avarohana :— ṣ̣ n d p m ḡ r s

Besides *Śaḍja* and *Panchama*, the notes taken are :— *Chatussruti Rishabha*, *Antara Gāndhāra*, *Suddha Madhyama*, *Chattussruti dhaivata* and *Kakali Nishāda*.

A rāga with a pair of perfectly symmetrical tetrachords—the tetrachords being separated by the interval of a major tone. *Sampūrṇa rāga*. Some scholars give a *śāḍava avarohana* to this rāga by deleting the *nishāda*. *Nishāda varja prayogas* like *ṣ̣ D p* are no doubt common in this rāga, but that alone is not sufficient reason for fixing the *avarohana* as *ṣ̣ D p m ḡ r s*. The phrase *ṣ̣ n d p* occurs in this rāga extensively and hence the *avarohana* should be deemed *sampūrṇa*.

Sarva svara gamaka varika rakṭi rāga. All the svaras in both the *ārohana* and the *avarohana* are rāga *chhāyā* svaras; *ri* and *dha* occur as *dirgha* and *kampita* svaras. One of the major rāgas and affords scope for elaborate *ālāpana*. *Janṭa svara paryogas* like *ṣ̣ ṣ̣ r r ḡ ḡ m m p p* and *ḍāṭu svara prayogas* like *ṛ n ṣ̣ ḍ n p d m p ḡ m r ḡ Ṣ*

are prominent in this rāga. $\dot{s} n p$ is a viśeṣha saṁchāra and occurs rarely. The phrase D, M, R tactfully introduced in the last ettugaḍa svara of the Sankarābharana varṇa, *Chalamela* suggests a knowledge of western music on the part of the composer, Svāti Tirunāl. Well distributed. The opinion of the pūrvāchāryas (old scholars) is that, this is an evening rāga; but it can be sung at all times. Slokas, padhyas and viruttams can be sung in this rāga. This rāga corresponds to the pan, *pazham panjuram* (பண் பழம் பஞ்சரம்) of ancient Tamil music. Tristhāyi rāga. A rāga capable of evoking multiple rasas. Figures in operas and dance dramas.

All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. The phrases $s n d p$ in the lower octave in slow tempo is generally avoided, as it will suggest the rāga *Navarōj*. The same phrase can however occur in madhyama kala. Compositions in this rāga begin on the notes: *sa, ga, ma* and *pa*.

Sankarabharana Narasayya, one of the musical gems that adorned the Tanjore Samsthānam in the 18th century was an adept in this rāga.

This rāga corresponds to the *Bilāval* of Hindusthāni music. Excepting for the slight sharpening of the sixth (dhaivata), this rāga is the same as the major diatonic scale of western music. One of the old rāgas. This is the nishāda mūrchanā (*Ranjani*) of the ancient scale, śaḍja grāma. This rāga is mentioned in the *Sangīta ratnākara*, *Sangīta makaranda* and *Sangīta samaya sara*.

Sanchāra : =

S P p m g m r—g m p \tilde{D} n \dot{S} —s n s d n p \tilde{D} n \dot{S} —
 \dot{S} s n s r r s N—s r g m G ; G ; m g R \dot{S} n—s r g m P
m g R \dot{S} n—s g R r \dot{S} n—s n s d n P \tilde{D} n \dot{S} —g m p
 \tilde{D} n s r \dot{S} n d P—s \tilde{D} P m g R g m P—s r g m P—
p d n s r g m P—m g R s n s \tilde{D} n \dot{S} ||

Some prominent compositions.

<i>Gita :</i>	<i>Āre Dasaratha</i>	<i>Simhanandana</i>	
<i>Varna :</i>	<i>Sāmi ninne</i>	<i>Ādi</i>	<i>Vina Kuppayyar</i>
„	<i>Chalamela</i>	<i>Aṭa</i>	<i>Svāti Tirunāl.</i>
<i>Kṛiti :</i>	<i>Enduku peddala</i>	<i>Ādi</i>	<i>Tyāgarāja.</i>
„	<i>Mariyād gādura</i>	„	„
„	<i>Eduṭa nilachite</i>	„	„
„	<i>I varaku jūchinadi</i>	„	„
„	<i>Svara rāga sudhā</i>	„	„
„	<i>Emi neramu</i>	„	„
„	<i>Sundaesvaruni</i>	„	„
„	<i>Bakti biksha</i>	<i>Rupaka</i>	„
„	<i>Manasu svādina</i>	<i>Chāpu</i>	„
„	<i>Buddhi rādu</i>	„	„
„	<i>Enduki chalamu</i>	„	„
„	<i>Akshaya linga</i>	„	<i>Muthuswāmī</i> <i>Dīkshitar.</i>
<i>Navaratna</i>	<i>{ Sarojadhala netri</i>	<i>Ādi</i>	<i>Syāma Sāstri.</i>
<i>malika</i>	<i>{ Devī mina netri</i>	„	„
<i>Kṛiti :</i>	<i>Bāgumiraganu</i>	<i>Rūpaka</i>	<i>Vina Kuppayyar.</i>
„	<i>Mahima teliya</i>	„	<i>Anayya.</i>

<i>Kṛiti :</i>	<i>Sri Hari pāda</i>	Aṭa	Tāllapākam Chionayya.
„	<i>Nṛityati nṛityati</i>	Ādi	Svāti Tirunal.
<i>Pada :</i>	<i>Dāri jūchu</i>	Chāpu	Muvvalur Sabbhā- pati Ayyar.
„	<i>Challa nāyenu</i>	Tripuṭa	Kshetrajna.
„	<i>Evvaḍe bhāma</i>	Misra laghu	„
„	<i>Nalla nalla nilavu</i>	Ādi	Ghanam Krishnayyar.
<i>12th Aṣṭa-</i>	<i>Pasyati disi</i>	Tripuṭa	Jayadeva.
<i>padi }</i>	<i>disi</i>		
<i>Tarangam :</i>	<i>Sri Vāsudeva</i>	Chāpu	Nārāyana Tirtha.
<i>Daru :</i>	<i>Singārampu Pallaki</i>	Chāpu	Shahji Maharajah.
(Pallaki seva prabandham)			

13. Arabhi आरभी

Janya rāga ; derived from the 29th melakarta, Dhira Sankarābharana.

Arohana :— s r m p d ś

Avarohana :— ś n d p m g r s

This is a mūrchanākāraka janya rāga. Its *ri*, *ma* and *pa* taken as *Shadjā*, result respectively in the rāgas : Abheri, Mohana kalyani and Kedaragaula.

Besides *Shadjā* and *Panchama*, this rāga takes the *Chatusruti Rishabha*, *Antara Gāndhāra*, *Suddha Madhyama*, *Chatusruti Dhaivata* and *Kākali Nishāda*.

Audava-sampūrṇa rāga ; *varja rāga* ; *ga* and *ni* are eschewed in the *ārohana* ; *upāṅga rāga* ; *ghana rāga* ;

One of the celebrated *ghana panchaka rāgas* and is the third in the group. A *rāga* which shines more by madhyamakāla sanchāras. Gamaka varika *rāga*; the notes, *ri*, *ma* and *dha* are jīva svaras; *ri* and *pa* are nyāsa svaras; *ri* and *dha* are kampita svaras. Janṭa svara combinations like *p p d d ś ś r r* and nishāda varja combinations like *ś ś d d p p m p m g r r* are very characteristic of this *rāga*. *M , g r s R* is a ranjaka prayoga. The notes *ni* and *ga* are used sparingly in this *rāga*; they will not occur as dirgha svaras; they are weak notes and are not stressed. Gāndhāra is a durbala svara. In the phrases, *ś n D* and *M , g r s R*, the *ni* and *ga* are just touched; these two notes are not nyāsas. There are some compositions wherein the nishāda is totally eschewed. Can be sung at all times. The pan *pazham takka ragam* (பழநி தக்க ராகம்) corresponds to Arabhi. Fairly distributed. Compositions begin on the notes *ri*, *pa* and *dha*. An auspicious *rāga*. Benedictory verses are sung in this *rāga*. Tristhāyi *rāga*; *ma* is not a nyasa svara in *raga*.

Note: Arabhi and Sāma are instances of *rāgas* with identical svara sthānas but yet differ from each other on account of subtle srutis and characteristic manipulation of phrases.

Sanchāra :—

r m p D d—m p d Ś ś—ś n D—d d ś ś r s R R—
M g R—ś r s n D—d d R r—d d Ś ś—p p D d—m p d ś
d d p p m p m g r r—s r s n D—d d r r s d S ||

Some prominent compositions

<i>Gita :</i>	<i>Rere Sri Rāma</i>	Trlpuṭa	—
<i>Varna :</i>	<i>Sarasijamukhi</i>	Adi	Pallavi Duralsāmi Ayyar.
<i>Pancha- ratna :</i>	<i>Sādhinchene</i>	„	Tyāgaraja.
<i>Kriti :</i>	<i>Ambāninnu</i>	Ādi	Tyāgarāja.
„	<i>Sundari ninnu</i>	Chāpu	„
„	<i>Nāmoralanu</i>	Adi	„
„	<i>Chālākalla</i>	„	„
„	<i>Chūtāmu</i>	Rūpaka	„
„	<i>Nādasudhārasam</i>	„	„
„	<i>Sri Sarasvati</i>	„	Muttuswāmy Dikshitar.
„	<i>Pāhi parvata</i>	Ādi	Svāti Tirunal.

14. K e d a r a m केदारम्

Janya raga ; derived from the 29th melakarta, Dhira Sankarābharana.

Arohana:— s m ḡ m p n ś

Avarohana:— ś n p m ḡ r s

Besides Shaḍja and Panchama, the notes taken are the Chatussruti Rishabha, Antara Gāndhāra. Suddha Madhyama and Kākali Nishāda.

Vakra auḍava-shāḍava rāga ; ārohana alone is vakra ; eka-svara vakra ārohana. Dhaivata varja rāga ; *ri* and *dha* are varja in the ārohana ; *dha* is varja in the avarohana. Upānga rāga. Ghana rāga and belongs to the *dvitīya*

ghana panchaka group. Gamaka varika rāga; *ma* and *ni* are the rāga-*chhāya* svaras; (a) s ḡ m P (b) p Ṣ ṣ̣ n p. (c) s r r G s and (d) P n m ḡ are visesha sanchāras and they give beauty to the rāga. The use of dhalvata in this rāga is not in conformity with the strict lakshana; *ma* can occur neither as a long note nor as a nyāsa svara; *rī* and *ga* are not nyāsas. Can be sung at all times; but morning is very appropriate. Useful for singing invocatory songs, verses, nāndi slokas, padyas and viruttams at the commencement of an entertainment, drama, opera or religious discourse. An atmosphere of vigour and liveliness is created by this rāga. Compositions in this rāga begin on the notes; *sa*, *ga*, *pa* and *ni*; *pa* is a resting note. In the phrase s r r ḡ s there is a glide from gāndhāra to shadja. Tristhāyi rāga. This raga can evoke vira rasa.

A rāga with a limited scope for ālāpana. This rāga shines more by madhyamakāla prayogas. This raga can be sung with good effect in the rāgamālīka section of a pallavi.

Kedāram is eminently suited for being sung at the commencement of concerts. On account of the presence of *tivra svara*, the requisite musical atmosphere is soon created.

Sanchāra :—

P n n S n—s m ḡ m P, m—ḡ m p n Ṣ ṣ̣ n—Ṣ m Ḡ,
 r R, s—s r r Ḡ, Ṣ—s n P, m—ḡ m p n Ṣ, n P, m—p Ṣ ṣ̣
 n P, m—m ḡ ḡ r r S—s r r G S, —s n P—p n s m ḡ m
 p s n P, m—m ḡ ḡ r r S—s r r G S ||

Some prominent compositions

<i>Pada jati</i>	<i>Ento vaibhavam</i>	Ādi	Kundrakkudiy
<i>varna :</i>			Krishnayyar.
<i>Kriti :</i>	<i>Rāma nipai</i>	„	Tyagārāja
<i>Kriti :</i>	<i>Marachē vāḍana</i>		Tyagarāja
„	<i>Ananda naṭana</i>	Misra	Muthuswāmy
„		Eka	Dikshitar.
„	<i>Bhajana sāvave</i>	Rūpaka	Anayya.
„	<i>Samayamide</i>	„	Paṭnam Subrah-
„			manya Ayyar.
„	<i>Nive nā jīvamani</i>	„	Pallavi Seshayyar.
„	<i>Durusuga kripa</i>	„	Karūr Dakshina-
„			mūrti Sastri.
„	<i>Paluke bangāra</i>	Chāpu	Bhadrāchala
„			Rāmadās.
„	<i>Anjādiru nenjame</i>	„	Gopālakrishna
„			Bhārati.
<i>Nandanār</i>	<i>Ellorum vārungal</i>		„
<i>Charitram</i>			

15. S u d d h a S a v e r i शुद्धसावेरी

Janya rāga ; derived from the 29th melakarta, Dhira Sankarābharana.

This is a murchchanākāraka janya rāga. Its *ri*, *ma*, *pa* and *dha* taken as *shadja* respectively result in the ragas, Udayaravichandrika, Mohana, Madhyamāvati and Hindola. Thus it is a sarva svara murchchanākāraka janya rāga.

Arohana :— s r m p d s

Avarohana :— ṣ d p m r s

Besides Shadja and Panchama, the notes taken by this rāga are : Chatussruti Rishabha, Suddha Madhyama, and Chatussruti Dhaivata.

Audava rāga; varja rāga; the notes *ga* and *ni* are varja. Symmetrical rāga. The symmetrical positions of the notes in the purvāṅga and uttarāṅga may be noted. Upāṅga rāga. Janṭa svara combinations like, $\dot{r} \dot{r} \dot{m} \dot{m} \dot{p} \dot{p} \dot{d} \dot{d}$, $\dot{m} \dot{m} \dot{p} \dot{p} \dot{d} \dot{d} \dot{s} \dot{s}$, $\dot{d} \dot{d} \dot{s} \dot{s} \dot{r} \dot{r} \dot{m} \dot{m}$ and dāṭu svara prayogas like $\dot{d} \dot{r} \dot{s} \dot{d} \dot{p} | \dot{m} \dot{d} \dot{p} \dot{m} R s$ add beauty to the rāga; *ri* and *dha* are jiva svaras and nyāsa svaras. *Pa* is an amsa svara. Sarva svara gamaka varika rākti rāga. Fairly distributed. The second jāma (9-12) is appropriate for singing this rāga. Pieces in this rāga commence on the notes; *sa ri* and *dha*. One of the minor rāgas and does not lend itself for an elaborate ālāpana. The *Durgā* of Hindusthani music is this rāga. Tristhāyi rāga.



The *Devakriya* of the Dikshitar sampradāyam is the same as the Suddha sāveri rāga.

This rāga is found in Chinese music and in the music of Vietnam and Indonesia.

Being the panchama mūrchhana of Mohana, this pentatonic scale occurs in the music of South-east Asia and neighbouring islands.

Sanchāra :—

$\dot{s} \dot{r} \dot{m} \dot{p} \dot{D} \dot{d} \dot{p} - \dot{M} \dot{p} \dot{d} \dot{S} \dot{s} - \dot{d} \dot{d} \dot{s} \dot{s} \dot{r} \dot{r} -$
 $\dot{s} \dot{r} \dot{m} \dot{R} \dot{s} - \dot{D} \dot{p} \dot{d} \dot{r} \dot{s} \dot{D} \dot{p} - \dot{M}, \dot{p} \dot{d} \dot{s} \dot{D} \dot{p} - \dot{m} \dot{d} \dot{p} \dot{m} \dot{R}, \dot{s}$
 $- \dot{r} \dot{m} \dot{p} \dot{D} - \dot{r} \dot{r} \dot{s} \dot{D} \dot{p} - \dot{m} \dot{p} \dot{d} \dot{s} \dot{d} \dot{d} \dot{p} \dot{p} - \dot{m} \dot{d} \dot{p} \dot{m} \dot{r} \dot{m} \dot{R}, \dot{s}$
 $- \dot{r} \dot{m} \dot{p} \dot{m} \dot{R} \dot{r} \dot{s} \dot{D} \dot{p} - \dot{d} \dot{d} \dot{r} \dot{r} \dot{s} \dot{d} \dot{S} \parallel$

Some prominent compositions.

<i>Gita :</i>	<i>Ānalekara</i>	<i>Tripuṭa</i>	—
<i>Kṛiti :</i>	<i>Kālaharana</i>	<i>Rūpaka</i>	<i>Tyāgarāja.</i>
„	<i>Darini telusu</i>	<i>Ādi</i>	„
„	<i>Lakshanamulu</i>	„	„
„	<i>Sri Guruguha</i>	<i>Rūpaka</i>	<i>Muttuswāmy</i> <i>Dikshitar.</i>
„	<i>Sri Vaṭukanātha</i>	<i>Misra</i> <i>Eka</i>	„
„	<i>Sri Raghukulābdi</i>	<i>Tripuṭa</i>	<i>Pallavi Seshayyar.</i>
„	<i>Sāmaja varada</i>	<i>Rūpaka</i>	<i>Ramnād Srinivasa</i> <i>Ayyangār.</i>
„	<i>Ennattukkudavi</i>	<i>Ādi</i>	<i>Ānayya.</i>

16. Bangala बंगळ

Janya raga ; derived from the 29th melakarta, Dhīra Sankarābharana.

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Arohana : s r g m p m r p ṣ

Avarohana : ṣ n p m r g r s

Bisides shadja and panchama, the notes taken are : chatussruti rishabha, antara gāndhāra, suddha madhyama kakali nishāda.

Ubhaya vakra audava-shādava raga. Eka svara vakra arohana and eka svara vakra avarohana; *dha* and *ni* are varja in the arohana. *dha* is varja in the avarohana. This is a dhaivata varja raga. Upanga raga; *pa* and *ri* are jiva svaras and nyāsa svaras ; can be sung at all times ; Gānarasa pradhāna raga. This is an example of a kampa vibhīna raga ; compositions begin on the notes *ri* and *pa* ; p m g m R occurs as a visesha sanchara. Tristhāyi raga.

The Ati devata for Bangala is Vigneswara and appropriately enough, Tyagaraja has composed his kirtana in praise of Vighneswara in this raga.

Raga rūpa sanchāri :—Ādi tāla.

R ; g m P p m g m R ; | s r s n P ; | P r s R ;

R ; g m P p m g m R ; | s r g m P , m | R P Ṣ ;

Ṣ ; s n P P r s Ṛ ; | s r G r g M | Ṛ ; Ṣ ;

ṣ r s n P , m R P Ṣ ; | P Ṣ s n p m | p m g m R Ṣ ||

Some prominent compositions.

Kriti :	Girirajasuta	Ādi	Tyāgarāja.
„	Munupe teliyake	„	„
„	Sakshiledanuchu	„	„
„	Rārā Rāma	„	Garbhapurivāru.

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17. Bilahari बिलहरी

Janya rāga ; derived from the 29th melakarta, Dhīra Sankarābharana. *Bilāhari* and *Balahari* are the older names of this rāga.

Arohana :— s r g p ḍ ṣ

Avarohana :— ṣ n ḍ p m g r s

Besides Shadjā and Panchama, this rāga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhama, Chatussruti Dhaivata, Kākali Nishāda and Kaisiki Nishāda.

Audava-sampūrna rāga ; varja rāga ; *ma* and *ni* are varja in the ārohana. Ekānya-svara bhashānga rāga ; the

foreign note kaisiki nishāda, comes in the phrases; (1) p d n d P (2) p d n P and (3) p d n P; *ri*, *dha*, and *ni* are the rāga chhāyā svaras; *pa* and *ri* are nyāsa svaras; *ma* and *ga* are not nyāsas; *ma* and *ni* are not kampita svaras. Janṭa svara combinations like s s r r ḡ ḡ p p and dāṭu svara combinations like (a) d ḡ r s n d P (b) p ṛ ś n d p and (c) r ḡ d p are common; ṣ n P is a viśeṣa sanchara. Gamaka varika rakṭi rāga. This rāga inspires joy, courage, enthusiasm and heroism and easily cures people suffering from melancholy and depression. Vira rasa can be depleted by this rāga. Used in operas and dance dramas. Morning rāga. Well distributed. Compositions in this rāga commence on the notes : *sa*, *ga* and *pa*. Tristhāyi rāga.

A closely allied rāga is *Desākshi*. The individuality of *Desākshi* is established by its characteristic phrase ḡ ḡ ḡ ḡ ḡ ṛ ś ṛ ḡ r S in the tāra sthāyi. Besides, this rāga uses the kaisiki nishāda in the phrase ṣ n d p. The *tessitura* of *Desākshi* rāga ranges between the uttarāṅga of the madhya sthāyi and the pūrvāṅga of the tāra sthāyi.

The ārohana and avarohana of Bilahari sung in *viloma-krama* (inverse order) results in *Garuḍadhvani* s r ḡ m p d n ṣ—ṣ d p ḡ r s—Janya of the 29th mela.

Sanchāra :—

s r ḡ P m ḡ r—ḡ p d Ṣ ṣ n n d Ṣ—p d ṣ ṛ ḡ P m ḡ r
Ṣ—ṣ n d P—d ḡ ṛ ṣ n d P—d ṛ Ṣ ṣ n d P—p d p d
*n d P m ḡ R—r ḡ d d P m ḡ R S—s n n d S ||

Some prominent compositions.

Jatisvaram S, r G P		Ādi	—
Varna :	Intachauka	„	Vina Kuppayyar.
Kriti :	Nā Jīvādhāra	„	Tyāgaraja,
„	Dorugunā iṭu	„	„
„	Kanugonṭini	„	„
„	Korivachchiti	„	„
„	Intakannānanda	Rūpaka	„
„	Tolijanmamuna	Jhampa	„
„	Narasimha	Chāpu	„
„	Nīve gāni	„	„
„	Sri Bālasubrah- manyā	„	Muttuswāmy Dikshitar.
„	Kāmākshi	Ādi	„
„	Niruchimarigina	„	Cheyyur Chengalva- rāya Sāstri.
„	Paridānamichchite	Jhampa	Patnam Subrah- manya Ayyar.
„	Ento brahmā- nandamu	Rūpaka	Chinni Krishna Dāsa.
„	Inta parāmukha	Ādi	Vina Kuppayyar.
„	Sārasa dala	Rūpaka	Tiruvottiyur Tyāgayyar.
Rāma } Nāṭakam }	Ezhundāle	Chāpu	Arunachala Kavirāyar.
Do. Samvāda } daru : }	Manninil	Chāpu	Arunāchala Kavirāyar.
Kriti :	Māl maruganai	Ādi	Rāmaswamy Sivan.
„	Sri Chāmunḍeswari	„	Vāsudevāchar.
Tarangam :	Pūraya mama	„	Nārāyana Tirtha.
Jāvali :	Pāri povalera	Rūpaka	Pattabhirāmayya.

18. Devagandhari देवगान्धारी

Janya raga; derived from the 29th melakarta, Dhiraṣaṅkarabharāṇa.

Arohana:— s r m p d ṣ

Avarohana:— ṣ n d p m g r s

Some scholars mention s r m p d n ṣ as the ārohana of this raga. But the phrase p d n ṣ occurs only rarely. Even here, the phrase is split up and occurs as m p D;— n ṣ Ṛ; and not directly as m p d n ṣ Ṛ.

Besides Shaḍja and Panchama, this rāga takes the notes: Chatussruti Rishabha, Antara Gāndāra, Suddha Madhyama, Chatussruti Dhaivata, Kākali Nishāda and Kaisiki Nishāda.

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Auḍava-sampurna rāga; varja rāga; *ga* and *ni* are absent in the ārohana. Ekānya svara bhāṣhāṅga rāga; the foreign note, kaisiki nishāda occurs in the phrases; p d n d m p d p and P d n d p. These phrases are sounded in the madhyama kālā. This is a rāga whose individuality is clearly revealed through chauka kālā prayogas or phrases in slow tempo. The notes, *dha*, *ga* and *ri* in the avarohana krama are rāga chhāyā svaras. Gamaka varika rakti rāga. The phrase s r g M; g R with the first gāndhāra being touched lightly is a fine rakti prayoga; s r g S occurs as a viśeṣha saṅchāra. Useful for portraying themes relating to grandeur and deeds of valour. This rāga can infuse courage and enthusiasm. A vira rasa rāga. *Ri* and *dha* are kampaṭa svaras. Vali gamaka

is used in this rāga. The Pythagorean major third and Pythagorean major seventh i.e., the tivra antara gāndhāra or chyuta madhyama gāndhāra 81/64 and the Tivra kākali nishāda or the chyuta shadja nishāda 243/128 occur characteristically in the phrases M, g R and Ś, n D sounded in slow tempo; *pa* is a resting note; *ga* and *ni* are not nyāsa svaras; *ri*, *pa* and *dha* are nyāsa svaras. A plain rendering of the notes of this rāga may suggest the rāga Ārabhi. An ancient rāga and a sārva kālīka rāga. This rāga is mentioned in Nārada's *Sangīta makaranda* Chūrnikas and benedictory verses are sung in this rāga. Janta svara prayogas are avoided here, lest this should suggest the rāga Arabhi. Both the Tisruti *dha* 5/3 and the full-fledged chatussruti *dha* 27/16 are used in this rāga. Compositions commence on the notes, *sa*, *ri*, *pa* and *dha*. Tristhāyi rāga. Significantly enough, there are no tāna varnas in this rāga.

The great composer Tyagarāja during his stay in Madras in the thirties of the last century sang this rāga for eight consecutive days and followed each session with a rendering of one of his kritis in this rāga.

Sanchāra :—

S s n \tilde{D} — s \tilde{R} M ; g R — $\overline{s r G s r S s n \tilde{D}}$ —
s \tilde{R} M, g \tilde{R} — s r m p \tilde{D} d p — m p d $\dot{S} \dot{S} \dot{s} n D$ — d d
 $\dot{s} \dot{s} \dot{r} \dot{s} \tilde{R}$, — \dot{M} , g \tilde{R} — $\overline{\dot{s} \dot{r} G \dot{s} \dot{r} \dot{S} \dot{s} n D}$ — d $\tilde{d} \tilde{r} \tilde{r}$
 $\dot{S} \dot{s} n \tilde{D}$ — d * n d p — $\overline{p d * n d m p d p M}$, g \tilde{R} —
 $\overline{s r G s r S s n D}$ — d $\tilde{d} \tilde{r} \tilde{r} S$ ||

Some prominent compositions.

Kṛiti :	<i>Kshira sāgara</i>	Ādi	Tyāgarāja
„	<i>Koluvāiyunnāḍe</i>	„	„
„	<i>Vinarādā nā manavi</i>	„	„
„	<i>Karuṇāsamudra</i>	„	„
„	<i>Sitāvara sangīta</i>	„	„
„	<i>Maravakarā</i>	„	„
„	<i>Nāmorālagimpa</i>	Rūpaka	„
Daru :	<i>Evaru manaku</i>	Ādi	„
	<i>(Nowkā charitram)</i>		
Kṛiti :	<i>Kshitijā ramaṇam</i>	„	Muthuswāmi Dikshitar.
„	<i>Svāmiki sari</i>		Mānambu chāvaḍi Venkata subbayyar
Kirtana :	<i>Enneramum undan</i>	„	Gopālakrishna Bhārati
„	<i>Ekkalamum undan</i>	„	Vedanāyakam Pillai

19. Hindusthan Behag हिंदुस्तान् बेहाग्

Janya rāga ; derived from the 29th melakarta, Dhīra Sankarābharana.

Arohana :— s g m p n d n s

Avarohana :— ṣ n d p m G r s

Besides Shadja and Panchama, the notes taken are :
Chatussruti Rishabha, Antara Gāndhāra, Suddha Madh-

yama, Prati Madhyama, Panchama, Chatussruti Dhaivata, Kākali Nishāda and Kaisiki Nishāda.

Vakra Shāḍava—Sampūrṇa rāga; Varja rāga; *ri* is varja in the ārohana. Dvi-anya svara bhāṣāṅga rāga, the two foreign notes occurring are the Prati Madhyama and the Kaisiki Nishāda. The Prati Madhyama occurs in the phrases (1) p m P and (2) g m P. In the phrase P m m G the first *ma* is Prati Madhyama and the second *ma* is Suddha Madhyama. Likewise in the phrase S n n d P the first *ni* is kākali and the second kaisiki. The Kaisiki Nishāda occurs in the phrases: (1) p d n d P (2) p n d P (3) d n p d m p. Some of the ranjaka prayogas are (1) p ś n s d *n p d *m P (2) g m p d *n d P m G and (3) r g m g g r s n S. The phrase s m g m can come validly in this rāga. Antara Gāndhāra and Kākali Nishāda are the rāga chhāyā svaras; *ga* is a nyāsa svara; *ri*, *ma* and *dha* are not nyāsa svaras. *Pa* is a resting note. In the phrase s n d p the nishāda may be Kākali or Kaisiki according to the sanchāras preceding it. One of the most pleasing dēśya rāgas. Can be sung at all times. This rāga can figure aptly in the rāgamālīka section of a Pallavi exposition. Useful for depicting srīṅāra and adbhuta rasas. There is an atmosphere of rapture and liveliness about this rāga. Compositions in this rāga commence on the notes, *sa*, *ga*, *pa* and *ni*. Tristhāyi rāga. Nāmāvalis are sung in this rāga. The stanzas of Tulasī Das Rāmāyana are set in this rāga and sung. Behāg is largely used in Kathā Kālakshepam. The Mahrāṭṭi form, *Sāki* is sung in this rāga.

This North Indian rāga came to the notice of composers in South India about the second quarter of the

19th century. Swāti Tirunāl and Gopālakrishna Bhāratl were the first to use this rāga in their compositions. Bhāratiyar has used this rāga in his *Viḍudi Kīrtanas* and in the Tamil opera, *Nandanār charitram*.

Sanchāra :—

n s g m P g m G—P* m m G—p m g r s n—s g m
P , m—g m p N n d Ś Ś—n s G—r g m g g r r Ś—n s
r s n d p *M—p d p s n s n r—s r n s d *n p d *m p p m
G—n s g *m P g m G—g m p d *n d P g m G—P , *m m
G—r g m g g r s n S—n s g *m P—g m p N n d Ś Ś ||

Some prominent compositions.

<i>Kṛiti</i> :	<i>Smarajanaka</i>	Misra	Swāti Tirunāl.
„	<i>Sundarānga</i>	Chāpu Tisra jāti Eka	Pallavi Sesh- ayyar.
„	<i>Sri Mahāganapati</i>	Rūpaka	Garbhapurivāsa
<i>Kīrtana</i> :	<i>Aḍum Chidambara- mō</i>	Ādi	Gopālakrishna Bhāratl.
„	<i>Vandarulvāi</i>	Ādi (Tisragati)	Paṭṭābhi Rām- ayya.
<i>Nandanār Charitram</i> :	<i>Idudāno tillai</i>	Ādi	Gopālakrishna Bhāratl.
<i>Javali</i> :	<i>Samayāṁide rāra</i>	Rūpaka	Patnam Subrah- manya Ayyar.
„	<i>Vagalāḍi</i>	„	Tirupati Vidyala Nārāyanasāmi.
„	<i>Niruparnāna</i>	„	Ramned Srinivasa Ayyangar

20. Varali

39th melakarta rāga. To accord with the kaṭapayādi formula, 'Jhāla' was prefixed to the name of this mela. This is the third mela in the VII chakra—*Rishi-go*. In the other nomenclature for the melas, the 39th mela is called *Dhāli varāli* which again gives the number 39, by the application of the kaṭapayādi formula. One of the vivādi melas; *ra ga mi dha nu*.

This is an amurchchanākāraka mela. No regular mela can be obtained from this mela by the application of the process of modal shift of tonic.

Arōhana:— $\left\{ \begin{array}{l} s r g m p d n s \\ s g r g m p d n s \end{array} \right.$

Avarōhana: $s n d p m g r s$

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The phrase *s g r g m* is used frequently since the sounding of *s r g m* will result in vivāditva. Thus although theoretically the ārōhana is krama sampūrna in practice it is only vakra sampūrna; *s g r g m p d n s*.

Besides Shāḍja and Panchama this rāga takes the note:—Suddha rishabha, Suddha gāndhāra, Prati madhyama, Suddha dhaivata and Kākali nishāda.

A wellknown prati madhyama rāga; sampūrna rāga; sarva svara gamaka varika rāga. Ghana rāga and the last rāga in the group of the ghana panchaka rāgas. A scholarly rāga. A major rāga affording scope for elaborate ālāpana; *ga* and *ma* are the rāga chhāya svaras; *pa* is a resting note; *ga* and *ma* are kampita svaras and nyāsa svaras. The *vivāditva* in the rāga is got over by

the graced utterance of the gāndhāra. The *ga* is sounded in the region of the chatussruti rishabha. Compositions commence on the notes: *ga*, *ma* and *pa*. Karunā rasa rāga. The frequency of *ma* in this rāga is higher than the usual *pratī madhyama*. It is characteristically referred to as the *Varāli madhyama*. A rāga which can appropriately figure in the rāgamālika part of a pallavi exposition. Used in operas. The rāga was known by the name *Varāṭi* वराटि in early times.

There is an odium attached to this rāga. It is said that if one teaches a piece in this rāga to his disciples, strained relations will ensue between the teacher and the taught in course of time. For this reason, *Varāli rāga* and pieces in it are never taught directly to pupils. As the master plays or sings the compositions in this rāga, the pupils casually hear them and learn them. This unfortunate odium attached to this rāga has resulted in the loss of many tunes in *Varāli rāga*. For the music of the few compositions that have come down us, we are indebted to the intelligent disciples who casually heard them as their masters sang and memorised them and in their turn indirectly passed them on to their disciples.

Sanchāra :

g g m m P , m—p d p M—P m p d m—g g m m
P , m—g g r S—n s g r g g m m P , m—p d p M—
P d n n S , s—G , r S—n s g r—g m p m g g r r S—
g g r S—S n s r s n d P , m—P m p d p M—g g m m
P , m—g g r r S ||

Some prominent compositions

<i>Tana varna :</i>	<i>Tāmarasākshi</i>	Ādi	Tiruvottiyur Tyāgayyar.
„	<i>Vanajākshi</i>	Aṭa (Chaturasra)	Rāmnād Srinivāsa Ayyangār.
<i>Pancha- ratnam :</i>	<i>Kanakana ruchira</i>	Ādi	Tyāgarāja
<i>Kṛiti :</i>	<i>Norēmi</i>	„	„
„	<i>Marakatamani</i>	„	„
<i>Daru :</i>	<i>Indukēmisetu</i>	Chāpu	„
	(Nowkā charitram)		
„	<i>Eṭi janmamidi</i>	Chāpu	„
	(Prahlaḍa bhakti vijayam)		
<i>Kṛiti :</i>	<i>Māmava Mīnākshi</i>	Misra eka	Muthuswāmi Dikshitar.
„	<i>Karuna jūḍavamma</i>	Ādi	Syāma Sāstrī.
„	<i>Ninu vinā</i>	Ādi	Tiruvottiyur Tyāgayyar.

Note.—The *kṛiti Nē pogaḍakuntē* is in the *rāga Jhanāvallī* of the 39th *mela* with the following *ārōhana* and *avarōhana* :—

s g r g m p d n d ś—ś n d p m g r s.

21. M a n d a r i मंदारि

Janya raga : derived from the 51st *melakarta*, *Kāmavardhani*.

Note.—Some scholars are of opinion that this is a *janya* of the 50th *mela* *Namanarayani* and takes only *kaisiki nishada*. But in the standard compositions in this *raga*, only the *Kakali nishada* is used and hence this *raga* should be deemed as a derivative of only the 51st *mela*.

Arohana:— s r g m p n ṣ

Avarohana:— ṣ n p m g r s

Besides shadja and panchama, the notes taken are :

Suddha rishabha, antara gandhara, prati madhyama and kakali nishada.

Shadava raga ; varja raga ; dhaivata is varja.

Symmetrical raga ; upanga raga ; suddha *ri* and kakal *ni* are ragachhaya svaras. Though a sārva-kālika raga, evening and night time are best suited for singing this raga. Gānarasa-pradhāna raga ; *ga* and *ni* are nyāsa svaras. Rishabha is a kampita svara. Compositions commence on the notes, *sa*, *ma* and *pa*. Tristhāyi rāga.

Sanchāra:—

p m g r S n—s r g m P, m—p N P—p n ṣ r Ṣ—
p n Ṣ-ṣ R—ṣ r G—ṣ r g m p m g r Ṣ—Ṣ ṣ n P m—
p n ṣ r Ṣ—p ṣ n P m—G, m p n p m—g g r r S—
ṣ n P m—p n ṣ r Ṣ ||

Some prominent compositions.

Kṛiti :	<i>Paralokabhaya</i>	Ādi	Tyāgarāja
„	<i>Ninujeppa</i>	Ādi	Patnam Subrah-
	<i>kāranamemi</i>		manya Iyer.
„	<i>Endukiṭu chapalamu</i>	Chāpu (viloma)	„
„	<i>Jivinerugavalayu</i>	Rūpaka	Kundrakkudī
			Krishnayyar.

22. Purvakalyani पूर्वकल्याणी

Janya rāga ; derived from the 53rd melakarta. Gama-nāsrāma.

Arohanā : s r g m p d p s

Avarohana : ṣ n d p m g r s

Besides Shāḍja and Panchama, the notes taken by this rāga are: Suddha Rishabha, Antara Gāndhara, Prati Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Vakra Shāḍava-Sampūrṇa rāga; ārohana alone is vakra. eka-svara vakra ārohana. Varja rāga ; *ni* is varja in the ārohana. Upāṅga rāga ; gamaka varika rāga ; *rī*, *ma*, *dha* and *ni* are the rāga chhāyā svaras ; *ga* and *pa* are nyāsa svaras : *ni* is not a nyāsa svara ; *pa* is a resting note.

s d p m g r and s d ṣ are ranjaka prayogas. The phrase p d ṣ occurs rarely. In the phrase g m d m g r s, the *dha* is slightly flattened. Ideas of loneliness and detachment from the world and themes of an entreating nature can be powerfully depicted by this rāga. Used in operas and dance dramas. Desiya rāga. A characteristically evening (sandhyā) rāga. It is a delicate rāga and needs careful handling. Tristhāyi rāga. Compositions in this rāga commence on the notes *sa* and *pa*.

The rāga Gamakakriya which figures as the 53rd mela in the asampūrṇa mela paddhati is the same as this rāga.

Purikalyāni is another name for this rāga.

Sanchāra:—

s r g m P m—g m g g r r S—s n s r g s G—m g r—
g m d m g r S—g m P, m—d p ṣ n r Ṣ—s n ṣ ṛ g̣ ṛ G̣—

P̣ ṃ ḡ ṃ ḡ ḡ ṛ ṛ Ś—Ś ṣ ṇ Ṛ Ś—Ś ṣ ṇ ḍ p̣ ṃ—p̣ Ś ṣ ṇ
 ḍ p̣ ṃ—g̣ ṃ p̣ ḍ ṇ ḍ p̣ ṃ ḡ ṛ—g̣ ṃ p̣ ḍ p̣ ṃ ḡ ṛ—ḍ ṃ ḡ ṛ
 —g̣ ṃ p̣ ḍ P̣ p̣ ṃ ḡ ṛ—p̣ ṃ ḡ ḡ ṛ ṛ Ś—Ś ṣ ṇ ḍ p̣—ṣ ṇ ṛ Ś
 ṣ ṛ ḡ ṛ G—p̣ ṃ ḡ ṛ—g̣ ṃ p̣ ṃ ḡ ḡ ṛ ṛ Ś ||

Some prominent compositions

<i>Tāna</i>	<i>Ninnu kori</i>	Aṭa	Sonṭi Venkaṭa-
<i>varna:</i>			subbayya.
<i>Kṛiti:</i>	<i>Paripūrṇa</i>	Rūpaka	Tyāgarāja.
„	<i>Paraloka sādāname</i>	Ādi	„
„	<i>Mīnākshi memudam</i>	„	Muthuswāmy
„			Dikshitar.
„	<i>Ekāmrānātham</i>	„	„
<i>Kṛiti:</i>	<i>Ninnuvināga mari</i>	Misra	Syāma Sāstri.
„		Eka	
„	<i>Parama pāvana</i>	Ādi	Ramnād Srīni-
„			vāsa Ayyangār.
„	<i>Maruva niku</i>	„	Pallavi Seshayyar.
„	<i>O Rāma nī nāma</i>	„	Bhadrāchala
„			Rāmadās.
<i>Nandanār</i>	<i>Saṭre vilagi</i>	Rūpaka	Gopālakrishna
<i>Charitram:</i>			Bhārati.
<i>Jāvali:</i>	<i>Nimāṭale māyenurā</i>	Misra	Paṭṭābhi-
		Eka	rāmāyā.

23. Sarasvati सरस्वती

Janya rāga; derived from the 64th Melakarta, Vāchaspati.

Arohana :— s r m p d ś

Avarohana :— ś n d p m r s

Besides *Shāḍja* and *Panchama*, this *rāga* takes the *Chatussruti Rishabha*, *Prati Madhyama*, *Chatussruti Dhaivata* and *Kalsiki Nishāda*.

Audava-Shāḍava rāga. *Varja rāga*; *ga* and *ni* are absent in the *ārohana*; *ga* is deleted in the *avarohana*.

Upānga rāga. *Gandhara varja rāga*. *Gamaka varika rakti rāga*; *ri* and *ma* are *rāga chhāyā svaras* and *nyāsa svaras*. *Pa* is a resting note. Night time is its *gāna kāla*. *Pratyāhata gamaka* lends colour to this *rāga*. A *rāga* with a limited scope for *ālāpana*. This *rāga* has a distinctive colour of its own. Compositions begin on the note *pa*. *Tristhāyi rāga*.

Sanchāra :—

P , p m—p d n d p m—p d Ś s n n d d p p
m—p r Ś n d p m—p d s R R—P m R—s r p m R
Ś—s r s n d P m—p d S ; s n n d d p p m—p m
R ; —s r m P—p m R S—n d S ; ||

Some prominent compositions.

Kṛiti: *Anurāgamu Rūpaka Tyāgarāja*
,, *Vāgīsvari Adi Muthayya Bhāgavathar.*

24. Kalyāṇi कल्याणि

65th *melakartha rāga*; (to conform to the *kaṭapayādi* formula, the phrase 'Mecha' was prefixed to the name of this *rāga*); 5th *rāga* in the XI (*Rudra*) *chakra*; *Rudra-ma*. The most popular and well-known *prati-madhyama rāga*. A *melakarta* claiming a large number of *janya rāgas*. In the obsolete nomenclature for the 72 *melas*, the 65th *mela* is named *Sāntakalyāni. ri gu mi dhi nu*.

This is a mūrchanākāraka mela, Its *ri, ga, pa, dha* and *ni* taken as *shaḍja*, respectively result in the *rāgas*, *Harikāmbhojī*, *Naṭhabalravi*, *Sankarābharana*, *Karahara-priya* and *Toḍi*.

Arohana :— s r g m p d n ṣ

Avarohana :— ṣ n d p m g r s

Besides *Shaḍja* and *Panchama*, this *rāga* takes the *Chatussruti rishabha*, *Antara gāndhāra*, *Prati madhyama*, *Chatussruti dhalvata* and *Kākalī nishāda*.

Sampūrna rāga. *Sarva svara gamaka varika rakti rāga*. In both the *ārohana* and *avarohana*, all the *svaras* are *rāga chhāyā svaras*. *Ri, ga, dha* and *ni* are *nyāsa svaras* : *ga* and *pa* are resting notes. *Janṭa svara prayogas* like *r r g g m m d d*, *g g m m d d n n*, *m m d d n n r r* and *dāṭu svara prayogas* like *n g̣ ṛ n d n ṛ n d m*, *g n d m g r* are prominent. *Madhyama varja* phrases like *g g d d n n ṛ ṛ* lend beauty to the *rāga*. The phrase *D n r g m d n ṛ n d m g r n* where both *shaḍja* and *panchama* notes are deleted, adds beauty to the *rāga*, *Gamakas* of the *Kampita*, *Sphuritam* and *Tripuchcham* variety lend colour to this *rāga*. A majestic *rāga*. One of the major *rāgas* and affords scope for elaborate *ālāpana*. Well distributed. Can be sung at all times ; but the effect is decidedly better when sung in the evening.

On account of the presence of *tivra svaras* in this *rāga*, it is very useful for being sung at the commencement of concerts. The requisite musical atmosphere is soon created.

All great composers and minor composers of note have composed in this rāga. All types of compositions are represented in this rāga. Useful for singing slokas, padyas and viruttams. Figures in operas and dance dramas. Compositions in this rāga begin on the notes, *sa, ri, ga, pa* and *ni*. The scale of Kalyāṇi (*Yaman thāt* of Hindusthāni music) is met with in Hungarian music. This is the earliest prati madhyama rāga known to musical history and is the *ga mūrkhana* of *sa grama*.

Subtle srutis like *tivra antara gāndhāra* 81/64 and *tivra kākali nishāda* 243/128 figure in some places.

Sanchāra :

g m p d n S—s n d P m g r—g m p d n D P m—p d
n S—s n D—d n d g r s n D—d n s r s n d P m g r—
g m g n D P m—d d p m G r—n r g m P m g g r r
s n d r S ||

Some prominent compositions.

Gita :	Kamalajadala	Tripuṭa	—
Varna :	Vanajākshiro	Ādi	—
„	Vanajāksha	Aṭa	Pallavi Gopālayyar
Kriti :	Nidhi chāla	Chāpu	Tyāgarāja
„	Etāvunara	Ādi	„
„	Sive pahimām	Ādi	„
„	Nammi vachchina	Rūpaka	„
	(Kovur Pancharatnam)		
„	Bhajana sāyave	„	„
„	Evara maḍugudura	„	„
„	Sundari nī divya	Ādi	„
	(Tiruvottiyur Pancharatnam)		
„	Amma rāvamma	Jhampa	„

Prahlāda Bhakti Vijayam (Opera)		<i>Vāsudevayani</i>	Ādi	Tyagaraja
Kṛiti :	<i>Kamalāmbām</i>		Ādi	Muthuswāmy Dīkshitar.
„	<i>Bhajarere</i>		Chāpu	„
„	<i>Talli ninnu nera</i>		Misra laghu	Syāma Sāstri.
„	<i>Birāna varā</i>	}	Rūpaka	„
„	<i>Himādri sute</i>		„	„
„	<i>Ninnu vina gati</i>		Ādi	Subbarāya Sastri.
„	<i>Birāna brōvayidi</i>		Tisra laghu	Talangambādi Panchanadāyyar.
„	<i>Nīdu charana</i>		Ādi	Pallavi Gopālayyar.
„	<i>Nija dāsa varadā</i>		„	Patnam Subrah- manya Ayyar.
„	<i>Devi Mīnakshi</i>		Rūpaka	Singarācharlu.
„	<i>Aviralamagu</i>		Tripuṭa	Cheyyūr Chengalva- rāya Sāstri.
„	<i>Niyemana</i> <i>magizhvodu</i>		Ādi	Ramaswamy sivan
„	<i>Sarasvati</i>		Rūpaka	Tiruvottiyur Tyāgayyar.
Pada :	<i>Pārengum</i>		Ādi	Ghanam Krishnayyar.
„	<i>Ettaikkandū</i>		Rūpaka	Subbarāmayyar.
„	<i>Taiyale unnai</i>		Ādi	„
„	<i>Tattai mozhiyal</i>		Ādi	„
Jāvali :	<i>Entaṭi kuluke</i>		Rūpaka	Paṭṭābhirāmyya.

APPENDIX

Janya Ragas

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohana
1.	Abheri	22	s g m p n ś—ś n d p m g r s
2.	Abhogi	22	s r g m d ś—ś d m g r s
3.	Āhiri	14	s r s g m p d n ś—ś n D p M [g r s
4.	Amritavāhini	20	s r m p d n ś—ś n d m g r s
5.	Amritavarshini	66	s g m p n ś—ś n p m g s
6.	Anandabhairavi	20	s g r g m p * d p ś—ś n * d p [m g r s
7.	Andolika	22	s r m p n ś—ś n d m r s
8.	Arabhi	29	s r m p d ś—ś n d p m g r s
9.	Ardradesi	15	s r g m p d ś n ś—ś d p m g r s
10.	Asāveri	8	s r m p d ś—ś n ś p d m p r G r s
11.	Atāna	29	s r m p n ś—ś n D p m p G r s
12.	Bahudāri	28	s g m p d n ś—ś n p m g s
13.	Balahamsa	28	s r m p d ś—ś n d p m r m g s
14.	Bāngala	29	s r g m p m r p ś—ś n p m r g r s

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohanā
15.	Bauli	15	s r g p d ś—ś n d p g r s
16.	Begada	29	s g r g m p d p ś—ś N d p M [g r s
17.	Behag	29	s g m p n d n ś—ś n d p m G r s
18.	Bhairavam	17	s r g m p d n ś—ś D p m g r s
19.	Bhairavi	20	s r g m p *d n ś—ś n d p m g r s
20.	Bhūpalam	15	s r g p d ś—ś d p g r s
21.	Bhūshavali	64	s r g m p d ś—ś n d p m g r s
22.	Bilahari	29	s r g p d ś—ś n d p m g r s
23.	Bindumalini	16	s g r g m p n ś—ś n ś d p g r s
24.	Brindavana- saranga	22	s r m p n ś—ś n p m r g s Indira Gandhi National Centre for the Arts
25.	Chandrajyoti	41	s r g m p d ś—ś d p m g r s
26.	Chhāyānāṭa	34	s r g m p m p ś—ś n d n p m r s
27.	Chhāyātarangini	28	s r m g m p n ś—ś n d p m g r s
28.	Chintāmani	56	s r p m p *d n ś—ś p d p m g r s
29.	Chittaranjini	22	s r g m p d n—n d p m r g r s
30.	Darbār	22	s r m p d n ś—ś N d p m r g g r s
31.	Desākshi	29	s r g p d ś—ś n d p m g r s
32.	Desyatoḍi	8	s g m p d n ś—ś n d p m g r s
33.	Devagāndhārī	29	s r m p d ś—ś n D p M g R s
34.	Devakriya	22	s r m p n ś—ś n d n p m g r s
35.	Devamanohari	22	s r m p d n ś—ś n d n p m r s

No.	Name of the rāga	Serial No. of the melakarta	Ārohana—Avarohana
36.	Devāmrita- varshini	22	s r g m n d n ś—ś n d p m g r s
37.	Dhanyāsi	8	s g m p n ś—ś n d p m g r s
38.	Dilīpakam	22	s r g r m p n d n p d n ś—ś n d [p m g r s
39.	Dīpaka	51	s g m p d p ś—ś n d n p m g r s
40.	Dvijāvanti	28	s r m g m p d ś—ś n d p m g r g s
41.	Gamakakriya	53	s r g m p d ś—ś n d p m g m R s
42.	Gamanakriya	53	s r m p d n ś—ś n d p m g m r s
43.	Gambhīranāta	36	s g m p n ś—ś n p m g s
44.	Gānavāridhī	34	s m r g m p d n ś—ś d n p m r s
45.	Garudadhvani	29	s r g m p d n ś—ś d p g r s
46.	Gaula	15	s r m p n ś—ś n p m r g m r s
47.	Gaulīpantu	15	s r m p n ś—ś n d p m d m g r s
48.	Gaurī	15	s r m p n ś—ś n d p m g r s
49.	Ghanta	8	s g * r g m p n d n ś—ś n d p [m g r s
50.	Gopikāvasantam	20	s m p n d n d ś—ś n d p m g s
51.	Gopriya	62	s r g m d n ś—ś n d m g r s
52.	Gujjarī	15	s r g m p d n ś—ś d n p m g r s
53.	Gumma kāmbojī	15	s r g p d n d ś—ś n d p m g r s
54.	Gundakriyā	15	s r m p n ś—ś n p d p m g r s
55.	Hamīrkalyāṇī	65	s p m p d n ś—ś n d p G * m [g r s

No.	Name of the rāga	Mela- karta No.	Arohanā—Avarohana
56.	Hamsadhvani	29	s r g p n ś—ś n p g r s
57.	Hamsanādam	60	s r m p d n ś—ś n d n p m r a
58.	Hamsānandi	53	s r g m d n ś—ś n d m g r s
59.	Haridasapriya	28-22	s p m g m p d n ś—ś n d n p [m g r s (Arohana, janya of 28 & Avarohana, janya of 22)
60.	Hindolam	20	s m g m d n ś—ś n d m g s
61.	Hindolavasanta	22	s g m p d n d ś—ś n d p m d [m g s
	Hindustani Behag	29	s g m p n d n ś—ś n d n p m [G r s (Same as Behag - see under Behag)
62.	Hindusthān kapi	22	s r m p n ś—ś n d n p m G r s
63.	Huseni	22	s R G m p n d n ś—ś n d p [M g r s
64.	Isamanohari	28	s r g m p d n ś—ś n d p m r [m g r s
65.	Jaganmohini	15	s g m p n ś—ś a p m G r s
66.	Janaranjani	29	s r g m p d n ś—ś d p m r s
67.	Janjhuti	28	ḍ s r g m p d n—ḍ p m g r s [n d p d s
68.	Jayamanohari	22	s r g m d ś—ś n d m r s
69.	Jayanārāyani	22	s r G m p d ś—ś n d p m g r s
70.	Jayantasena	22	s g m p d ś—ś n d p m p m g s
71.	Jayantasri	20	s g m d n ś—ś n d m p m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
72.	Jhināvali	39	s g r g m p d n d ś—ś n d p m [g r s]
73.	Jingla	20	s r g m p d n d p ś—ś n d p [m g r s]
74.	Jujāhuli	28	s m g m p d n ś—ś n d p m g s
75.	Kaikavasi	60	s r g m p d n ś—ś n p m g r s
76.	Kalagada	13	s r g p d n ś—ś n d p g r s
77.	Kalānidhi	22	s r g m s p m d n ś—ś n d p [m g r s]
78.	Kalāvati	16	s r m p d ś—ś d p m g s r s
79.	Kamalāmanohari	27	s g m p n ś—ś n d p m g s
80.	Kāmbhoji	28	s r g m p d ś—ś n d p m g r s
81.	Kānada	22	s r g m D n ś—ś n ś D p m p [G m r s]
82.	Kannada	29	s g m p m d n ś—ś n ś D p m [G m r s]
83.	Kannadabangāla	15	s r m g m p d ś—ś d p m g r s
84.	Kannadagaula	22	s r g m p n ś—ś n d p m g s
85.	Kapijingla	22	s n s r g M—m g r s n d n s
86.	Kāpinārāyani	28	s r m p d n ś—ś n d p m g r s
87.	Karnāṭaka byāg	28	s r g m p d n ś—ś n d n p d m [g r g r]
88.	Karnāṭaka kāpi	22	s r G m r p m p d n ś—ś n d p [m g m r s]
89.	Katana kutūhalam	29	s r m D n g p ś—ś n d p m g r s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
90.	Kedāragaula	28	s r m p n ś—ś n d p m g r s
91.	Kedāram	29	s m g m p n ś—ś n p m g r s
92.	Khamās	28	s m g m p d n ś—ś n d p m g r s
93.	Kiranāvali	21	s r g m p d n ś—ś p m g r s
94.	Kokiladhvani	28	s r g m d n d ś—ś n d n p m [g r s
95.	Koiāhalam	29	s p m g m p d n ś—ś n d p m [g r s
96.	Krishnaveni	15	s r g m p n ś—ś n p m g r s
97.	Kuntalavarāli	28	s m p d n d ś—ś n d p m s
98.	Kuranji	29	s n s r g m p d—d p m g r s n s
99.	Kutūhalam	29	s r m n d p n ś—ś n d p m g r s
100.	Lalita	17	s r g m d n ś—ś n d m g r s
101.	Madhyamāvatī	22	s r m p n ś—ś n p m r s
102.	Malahari	15	s r m p d ś—ś d p m g r s
103.	Mālavasri	22	s g m p n d n p d n ś—ś n d [p m g s
104.	Mālavī	28	s r g m p n m d n ś—ś n d n [p m g m r s
105.	Malayamārutam	16	s r g p d n ś—ś n d p g r s
106.	Mallikā vasantam	15	s g m p n ś—ś n d p m g r s
107.	Mānd	29	s g m p d ś—ś n d p m g r s
108.	Mandāri	51	s r g m p n ś—ś n p m g r s
109.	Mangalakaisiki	15	s m g m p m d n ś—ś n d p m [g r s

No.	Name of the rāga	Mela- karta No.	Arohana—Avarohana
110.	Manirangu	22	s r m p n ś—ś n p m G r s
111.	Manjari	22	s g r g m p n d n ś—ś n d p m [g r s
112.	Mānji	20	s r g m p *d n ś—ś n d p m [g r s
113.	Manohari	22	s g r g m p d ś—ś d p m g r s
114.	Mārgahindola	22	s r g m p d n ś—ś n d m g s
115.	Mechabauli	15	s r g p d ś—ś d p m g r s
116.	Mechakāngi	53	s r g m p d n ś—ś n p d p [m g r s
117.	Megharauji	15	s r g m n ś—ś n m g r s
118.	Mohana	28	s r g p d ś—ś d p g r s
119.	Mukhāri	22	s r m p n d ś—ś n *d p m g r s
120.	Nabhomani	40	s r g r m p ś—ś n d p m g r s
121.	Nādachintāmani	22	s g m p n d n ś—ś n d p m g [r g s
122.	Nādanāmakriya	15	s r g m p d n—n d p m g r s n
123.	Nādatarangini	22	s p m r g r s—ś p n d p m g r s
124.	Nāgasvarāvali	28	s g m p d ś—ś d p m g s
125.	Nalinakānti	27	s g r m p n ś—ś n p m g r s
126.	Nārāyanagaula	28	s r m p n d n ś—ś n d p m g [r g r s
127.	Nārāyani	28	s r m p d ś—ś n d p m r s
128.	Nāta	36	s r g m p d n ś—ś n p m r s
129.	Nātakuranji	28	s r g m d n ś—ś n d m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
130.	Navarasa kalā-nidhi	28	s r m p ś n ś—ś d p m g r s
131.	Navarasa kannada	28	s g m p ś—ś n d m g r s
132.	Navaroj	29	p d n s r g m p—m g r s n d p
133.	Nāyaki	22	s r m p d N d p ś—ś N d p m [r G r s]
134.	Nilāmbari	29	s r g m p d p n ś—ś n p m g [r g s]
135.	Pādi	15	s r m p n ś—ś n p d p m r s
136.	Palamanjari	22	s g m d ś—ś n d p m G m r s
137.	Panchama rāga	22	s r d p n ś—ś n d p m g r s
138.	Pantuvarali	51	s r g m p d n ś—ś n d p m g r s
139.	Paraju	15	s G m p d n ś—ś n d p m g r s
140.	Pratāpa varāli	28	s r m p d p ś—ś d p m g r s
141.	Pravārajoti	28	s r m p d n ś—ś n d n p m g g
142.	Punnāgavarāli	8	n s r g m p d n—n d p m g r s n
143.	Pūrnachandrika	29	s r g m p d p ś—ś n p m r g m [r s]
144.	Pūrnalalita	19	s g r m p ś—ś n d p m g r s
145.	Pūrnashadjam	22	s r g m N ś—ś n p m G r s
146.	Pūrvakalyāni	53	s r g m p d p ś—ś n d p m g r s
147.	Pūrvi	15	s r g m p d n d ś—ś n d p m d [m g r s]
148.	Pushpalatika	22	s r g m p n ś—ś n p m g r s
149.	Rāgapanjaram	28	s r m p d n d ś—ś n d m r s

No.	Name of the rāga	Mela- karta No.	Arohana—Avarohana
150.	Rāma manohari	52	s r g m p d n d ś—ś n d p m g r s
151.	Ranjani	59	s r g m d ś—ś n d m g s r s
152.	Rasāvali	4	s r m p d n ś—ś d p m r s
153.	Ravichandrika	28	s r g m d n d ś—ś n d m g r s
154.	Revagupti	15	s r g p d ś—ś d p g r s
155.	Ritigaula	22	s g r g m n d m n n ś—ś n d m [g m p m g r s
156.	Rudrapriya	22	s r g m p d n ś—ś n p m G r s
157.	Sahāna	28	s r g m p m D n ś—ś n d p m [G m R g r s
158.	Saindhavi	22	n d n s r g m p d N—d p m g r [s n d n s
159.	Sālagabhairavi	22	s r m p d ś—ś n d p m g r s
160.	Sāma	28	s r m p d ś—ś d p m g r s
161.	Sāramati	20	s r g m p d n ś—ś n d m g s
162.	Sāranga	65	s r g m p d n ś—s n d p m r g [* m r s
163.	Sāranganāta	15	s r m p d ś—ś n ś d p m g r s
164.	Sarasvati	64	s r m p d ś—ś n d p m r s
165.	Sarasvati manohari	28	s r g m d ś—ś d n p m g r s
166.	Saurāshtram	17	s r g m p d n ś—ś n D p m g [m R s
167.	Sāveri	15	s r m p d ś—ś n d p m g r s
168.	Siddhasena	22	s g r g m p d ś—ś n d m p m r [g r s

No.	Name of the rāga	Mela- karta No.	Arohana—Avarohana
169.	Sindhu kannāḍa	28	s m g m r g m p d p ś—ś n d p [m g r s
170.	Sindhu mandāri	29	s r g m p d p ś—ś n d p g m d [p m r s
171.	Sindhu rāmakriya	15	s g m p d n ś—ś n p d p m g s
172.	Srimani	2	s r g p d ś—ś n d p g r s
173.	Srirāga	22	s r m p n ś—ś n p d n p m r g r s
174.	Sriranjani	22	s r g m d n ś—ś n d m g r s
175.	Srutiranjani	61	s r g m p d n—n d p m g s r s
176.	Suddha bangāla	22	s r m p d ś—ś d p m r g r s
177.	Suddha desi	20	s r m p d n ś—ś n d p m g r s
178.	Suddha dhanyāsi	22	s g m p n p ś—ś n p m g s
179.	Suddha rāga	57	s r g m p n ś—ś n p m g r s
180.	Suddha sāveri	29	s r m p d ś—ś d p m r s
181.	Suddha simantini	8	s r g m p d ś—ś d p m g r s
182.	Sudbā tarangini	28	s r g m r m p d n d ś—ś n d p [m g r s
183.	Suposhini	28	s r s m p n d ś—ś d n p m r m s
184.	Supradīpam	17	s r m p d ś—ś n d p m g m r s
185.	Surati	28	s r m p n ś—ś n d p m g p m R s
186.	Svarabhūshani	22	s g m p d n ś—ś n d p m r s
187.	Svarāvali	28	s m g m p n d n ś—ś n p d m [g r s
188.	Svaravedi	28	s m g m p n d n ś—ś n d n p [m g s

No.	Name of the rāga	Mela-karta No.	Arohana—Avarohana
189.	Tivravāhini	46	s r g m p d n ś—ś n d p m [g r g m r s
189.	Udayaravi chandrika	22	s g m p n ś—ś n p m g s
190.	Umābharanam	28	s r g m p d n ś—ś n p m r [g m r s
191.	Valaji	28	s g p d n ś—ś n d p g s
192.	Vasanta	17	s g m d n ś—ś n d m g r s
193.	Vasantabhairavi	14	s r g m d n ś—ś n d m p m g r s
194.	Vasanta varāli	24	s r m p d n—{ n D p g r s n n d p m g r s n
195.	Vegavāhini	16	s r g m p d n d ś—ś n d p m g [r s
196.	Vijayanāgari	58	s r g m p d ś—ś d p m g r s
197.	Vijayasri	41	s g r g m p n ś—ś n p m g r s
198.	Vijayavasanta	54	s m p d n ś—ś n p m g r s
199.	Vīravasantam	24	s g r m p ś—ś n d p m g r s
200.	Vivardhini	28	s r m p ś—ś n d p m g r s
201.	Yadukula kāmbhoji	28	s r m p d ś—ś n d p m g r s
202.	Yamunākalyāni	65	s r g p m p d ś—ś d p m p g r s
203.	Amarasenapriya (Sriraga pattern under this mela)	60	s r m p n ś—ś n p m r g s r
204.	Amrita Dhanyasi	8	s r g m p n ś—ś n p m g r s
205.	Divyamalati		
206.	Hari Kedarem		

QUESTIONS

Technical terms :—

1. Explain the following terms :—

- (a) Ghana panchaka, Eḍuppu, Svayambhu svara, Pāṭam, Kaṭakam, Madhyama sruti.
- (b) Graha, Nyāsa and Amsa ; Vādi, Samvādi, Anuvādi and Vivādi ;

2. Write short notes on :—

- (1) Trayodasa lakshanas, (2) Shodasangas,
- (3) Kaṭapayādi formula, (4) Tāla dasa prānas,
- (5) Samudāya kritis, (6) Svarāksharam,
- (7) Manipravāla kriti, (8) Trikala sādhakam,
- (9) Yamākam.

3. Explain the following terms :—

- (a) Mūrchanākāraka janya raga
- (b) Konugol (e) Chaturdanḍi
- (c) Gurudrutavirams (f) Plutavirama
- (d) Chitra tama mārḡa (g) Makuṭasvara

Melakarta scheme :—

4. Explain the following :—

- (a) Kaṭapayādi sutra (b) Mela mnemonics
- (c) Asampūrna mela (d) Vivādi mela.
- (e) Bhūta sankhya (f) Kalpyamāna melakarta

5. Mention the three characteristic features of a melakarta.

6. Explain the statement that in the seventy-two melakarta scheme :—
 - (a) the pūrvāṅga notes remain constant within each chakra.
 - (b) the uttarāṅga notes repeat in the same order in the six melas of each chakra.
7. What do you mean by the statement that the note *ma* is the *bisecting line* in the melakarta scheme?
8. Name the chakras wherein both the notes, chatussruti rishabha and sādharana gāndhāre are met with.
9. Name the pūrvāṅga svaras figuring in the II, V, IX and XII Chakras?
10. Give examples of janya rāgas which figure as melas in the aśumpūrṇa mela paddhati.
11. Name a pūrva mela, whose uttarāṅga svaras are the same as those of the mela, Nāmanārāyaṇī.
12. Name an uttara mela of the *bhu*-type and which takes the *ri* of the IV chakra and the *ga* of the VI chakra.
13. Give the svaras taken by the six melakartas of the X chakra.
14. What are the serial numbers of the melas taking the suddha *ri*, antara *ga* and prnti *ma*.
15. Mention the serial numbers of the melas signified by the following phrases :

(a) <i>Netra - bhu</i>	(b) <i>Disi - pa</i>
(c) <i>Agni - ma</i>	(d) <i>Veda - sri</i>
(e) <i>ra gi mi dhi nu</i>	(f) <i>ri gi ma dha na</i>

16. Find the serial number of the *sha-type* mela of the VI chakra and the *go-type* mela of the X chakra.
17. Give the names of the VI and XI chakras and name the svaras figuring in their pūrvāṅga.
18. Find the serial numbers of the following melakartas :—
Jhankāradhvani, Nāsikābhushani, Mānavati and Dhavalāmbari, (The application of the *kaṭapayādi formula* should be clearly shown).
19. To which chakra does the 58th melakarta belong? Name its corresponding suddha madhyam karta.
20. Determine the serial number of the mela which takes :—
(a) the pūrvāṅga of Māraṅjani and the uttarāṅga of Navanitam.
(b) the uttarāṅga of Nāsikābhūshani and the pūrvāṅga of Rūpavati.
21. Name the chakra to which the mela Jalāṇavam belongs.
22. Draw a diagram of the Vina finger-board and mark on it the svarasthānas taken by the 62nd melakarta.
23. Mention the serial numbers of the suddha madhyama melakartas taking the shatsruti *ri* and *kākal ni*.
24. Give the serial numbers of all the uttara melas taking the chatussruti *dha* and *kaisiki ni*.
25. Determine the serial number of the mela Dhatuvaradhani. Name the tāla, the aksharakāla-value of whose āvarta is equal to $\frac{1}{2}$ of this number.

26. Name the chakras to which the *uttara melas* of the following *melas* belong :—*Senāvati*, *Gāyakapriyā* and *Vāgadhīsvari*.
27. Determine the serial numbers of the *pūrva melas* of the following :—*Pāvani*, *Nāmanarāyani* and *Sucharitra*.
28. Name the *melas* from which an *auḍava rāga* taking besides *sa* and *pa*, the notes *antara ga*, *suddha ma* and *chatussruti dha* can be deemed to be derived.
29. Mention the *svaras* taken by :—
 (a) the 5th *mela* in the *Veda chakra*.
 (b) the 2nd *mela* in the *Rudra chakra*.
30. Give the names of two *melas* the difference of whose serial numbers will be equal to the serial number of the *mela*, *Gavāmbhodhi*.
31. Name two *melas*, the product of whose serial numbers will be equal to the serial number of *Nāgānandini*.
32. Name the *svaras* taken by the *mela*, whose serial number is equal to the root of the serial number of *Māraranjani*.
33. Calculate the serial number of the *mela* that would result when the *ri* of *Gamanāsrāma* is raised a semitone and its *ma* lowered a semitone.
34. Give the names of two *melas*, the difference of whose serial numbers is equal to the serial number of the *mela* *Sālagam*.
35. Determine the serial number of the *mela* that would result when the *ga* and *ma* of *Kharaharapriyā* are raised a semitone.

36. Calculate the serial number of the melakarta in the *Āditya* chakra taking the notes : suddha dhaivata and kaisiki nishāda. Name the tāla whose akshara-kāla-value for an āvarta will be equal to one-fourth of this number.
37. What are the possible melas that can be assigned to the audava rāga s g p d n ś—ś n d p g s and taking the notes, antara gāndhāra, chatussrutī dhaivata and kaisiki nishāda ?
38. How do you account for the existence of two nomenclatures for the 72 melas ?
39. Discuss the rule regarding the application of the Katapayādi formula to conjunct consonants. Point out which of the mela names are in accord with this rule and which are not ?
40. From the point of view of Katapayādi formula, examine if the mela names, Chakravāka and Syāmalangi are correctly coined.
41. In the scheme of 72 melakartas, mention the serial number of the earliest mela taking three vikṛta svaras.
42. In the scheme of 72 melas, give the serial numbers of melas taking two vikṛta svaras.
43. In the scheme of 72 melas how many melas are there with a pair of symmetrical tetrachords. Write their serial numbers.
44. Give the serial numbers and the svaras taken by the melas of the 4th and 9th chakras.

45. Give the serial number of the 3rd mela in the Brahma chakra. Name a tala whose aksharakala value for an avarta is equal to $1/3$ of this number.
46. Give the serial number of the last mela in the Disi Chakra. Name a tala whose aksharakala-value for an avarta is equal to $1/3$ of this number.
47. Name two talas the sum of whose aksharakala-values for an avarta will be equal to the serial number of Subhapantuvarali.
48. Name the last mela in the scheme of 72, taking 4 vikṛta svaras.
49. What is the maximum number of vikṛta svaras that can come in a mela? Mention the serial numbers of the melas taking this number of vikṛta svaras.
50. Name a purva mela whose serial number when reversed will give rise to the serial number of its corresponding uttara mela.
51. In the scheme of 72 melakartas, mention the svaras taken by the following :—
 - (a) *Bhu* – mela in the 4th chakra.
 - (b) *Go* – mela in the 3rd chakra.
52. Give the serial numbers of the melas comprised in the eleventh chakra. Name the notes figuring in those melas.
53. Name a pratimadhyama mela whose serial number when reversed will give the serial number of its corresponding suddha madhyama mela.
54. In the scheme of 72 melas mention the svaras taken by the following melakartas :—
 - (i) 3rd mela in the second chakra ;

- (ii) 5th mela in the fourth chakra ;
- (iii) 4th mela in the sixth chakra ;
- (iv) 2nd mela in the eleventh chakra.

Rāga:

55. Classify the janya rāgas.
56. Classify the varja rāgas.
57. Classify the vakra rāgas.
58. Is it possible for a janya rāga to take all the seven notes in both the ārohana and avarohana and yet differ from its janaka rāga? Discuss. Illustrate your answer with examples.
59. Explain the following :—
 - (a) Vakra rāga (b) Sankīrna rāga (c) Dhaivātāntya rāga (d) Chhāyālagā rāga (e) Rakti rāga (f) Dāṭu svara prayoga (g) Ekānyasvara bhāṣhāṅga rāga.
60. Give examples of bhāṣhāṅga rāgas wherein :—
 - (1) the kākali nishāda is the foreign note.
 - (2) the kaisiki nishāda is the foreign note.
 - (3) the chatussruti dhaivata is the foreign note.
61. Point out the anya svaras if any, in the following rāgas and indicate the sanchāras wherein they occur :—
 - (a) Bhairavi, (b) Kāmbhoji, (c) Bilahari.
62. Explain the origin of bhāṣhāṅga rāgas?
63. Enunciate the rules observed in fixing the janaka melas for bhāṣhāṅga rāgas.
64. How do you account for the universal occurrence of the Mohana rāga?

65. Some scholars are of the view that 'janya rāgas might be allocated to the earliest possible melas in the scheme of 72'. Examine the soundness of this statement.
66. In addition to the *Janaka-Janya* system, from which other points of view have rāgas in general been classified ?
67. Give an example each for the following kinds of rāgas :—
- (a) An audava-sampūrṇa raga derived from the 29th mela.
 - (b) An upanga rāga derived from the 28th mela.
 - (c) A rāga wherein *karunā rasa* is the dominant feeling.
 - (d) A rāga which does not admit of *sanchāra* below the *māndra sthāyi nishāda*.
 - (e) An early morning raga.
 - (f) An evening rāga.
 - (g) A mela rāga popularised by Tyāgarāja.
 - (h) A rāga whose individuality is easily revealed by *madhyama kāla sanchāras*.
68. In the rāgas, Bhairavi and Bilahari, give four phrases of your own, containing the *anya svāra*.
69. Write six musical phrases of your own in each of the following rāgas :—
- (a) Chakravākam, (b) Mohana, (c) Khamās,
 - (d) Sankarābharana, (e) Kedāram (f) Pūrva kalyāṇi.
70. Classify the ragas that can be sung in *Madhyama sruti*. Give illustrative examples.

71. Write a phrase in Bilahari rāga with Panchama as the commencing note and a phrase in Khamās rāga with Madhyama as the concluding note.
72. Is Rishabha a resting note in Sankarābharana rāga?
73. Give short sanchāras in each of the following rāgas and mention a few prominent compositions under each :
(a) Kāmbhoji, (b) Suddha sāveri, (c) Kalyani.
74. Give the janaka rāgas for the following janya rāgas :
(a) Mohona, (b) Ārabhi, (c) Bilahari.
75. Write the ārohana and avarohana of a sampūrṇa - audava rāga, wherein the 4th and 7th notes are deleted in the avarohana.
76. What will be the resulting rāga when the *ga* and *ni* of Todi are raised a semitone?
77. What will be the resulting rāga when the *ri*, *ma* and *dha* of Māyāmālavagaula are raised a semitone?
78. Which ragas are useful for being sung at the commencement of concerts and why?
79. Name two janya rāgas belonging to the same mela and the ārohana and avarohana of one of which happen to be the avarohana and ārohana of the other.
80. Write the ārohana and avarohana of an audava-shādava raga and wherein the *ga* is deleted in the arohana and the *ni* is deleted in both the ārohana and avarohana.

81. Name two rāgas wherein the gāndhāra happens to be a resting note and around which one can weave an ālāpana.
82. In the rāgas Bhairavi and Kāmbhoji, name the notes on which one can rest and develop an ālāpana. Give a few illustrative sancharas under each.
83. On which svaras do compositions in Bhairavi and Sankarābharana commence? Name some compositions by way of example.
84. Point out the viśeṣha sanchāras in the following rāgas and cite the relevant portions of compositions wherein they occur :—
 (a) Sankarābharana (b) Pūrvakalyāni
 (c) Chakravākam (d) Kedāram.
85. Give two rakti prayogas for each of the following rāgas :—
 (a) Bilahari, (b) Bhairavi, (c) Kedāram.
86. Give an example each for the following :—
 (a) a rāga wherein *ga* is both a jiva svara and a nyāsa svara.
 (b) a rāga wherein *ga* is not a nyāsa svara.
87. In bhāṣhānga rāgas, is it possible for anyā svaras to figure as nyāsa svaras as well? Explain.
88. Give an example of a raga taking a durbala svara.
89. Name the ragas whose arohana and avarohana conform to the following pattern :—
 s r m p d ś—ś n d p m g r s
 Mention the melakartas of those ragas.

90. In certain ragas, the rendering of a single phrase is sufficient to establish the identity of the raga. Write such phrases for the following ragas :—

Bilahari ; Bhairavi ; Arabhi ; Pūrvakalyāni.

91. In Kalyani scale, point out the notes that bear the samvadi relationship.

92. Point out if *dha* is a nyasa svara in the ragas :

Bilahari and Hindusthan Behag.

93. Name the raga suggested by the following arohana and avarohana.

s r g m p n ś—ś n p m g r s

94. Name the ragas suggested by the following phrases :—

(i) P , m G , r R , s s r r g S ; ||

(ii) S , m g m P m g m n D ; ||

(iii) g p d Ś , Ś ś n n d Ś ; ||

95. Write a key-phrase for each of the following ragas :

Bilahari ; Purvakalyani

96. What are closely allied ragas ? How do they differ from one another. Illustrate with examples.

Tala :—

97. Explain the terms :—

(a) Khanda gati ;

(b) Druta laya ;

(c) Atita graha ;

(d) Nissabda kriya.

98. Explain how each of the seven principal talas admits of 25 varieties.

99. Are tālas other than the 35 sūlādi tālas used in Karnatic music ? If so, name a few of them.

100. Mention five tālas used in Karnatic music, wherein the āvartas consist of seven aksharakālas each.
101. Distinguish between :—
 - (a) Desādi and Madhyādi talas.
 - (b) Tisra Chāpu and Mīśra Chāpu talas.
102. Name a tāla whose aksharakāla-value for an āvarta is equal to the serial number of Khara-harapriya.
103. Enumerate the Tāla dasa prānas and explain *any two* of them.
104. In which tala do you find the largest number of musical compositions and why?
105. Mention two talas, the aksharakala-values of which bear the ratio 1 : 4. Give the number of aksharakalas for an avarta for each of these two talas. Name three talas whose aksharakala values for an avarta will be equal to the difference in number of the aksharakala value of the above two talas.
106. In the scheme of 35 talas, mention two talas wherein the difference of the aksharakala-values of their avartas will be equal to the serial number of the mela, Rupavati.
107. In some talas, we come across all types of musical compositions and in some other talas, we come across only particular types of compositions. Elucidate this statement.
108. Write in notation the two ways in which the Mīśra jāti Jhampa tāla Alankāra can be sung within the space of five avartas.

109. Two persons A and B sang two different alankaras. They began simultaneously and finished simultaneously. One sang in the Prathama kāla and the other in the Divitiya kāla. If the alankara sung by one was in Khanda jati jhampa tala, what will be the tala of the alankara sung by the other person? In the reckoning of the talas by the two persons, point out how many times one would have heard the synchronised simultaneous beats.

Musical form:—

110. Give some examples of:—
 (a) Instrumental forms.
 (b) Musical forms which contain jatis in their dhātu.
111. Explain the significance of the sāhitya of an ordinary lakshana gita and a rāganga rāga lakshana gita.
112. (a) What are the constituent angas of a tāna varna?
 (b) Estimate the value of the varna composition as compared with other musical forms.
113. If in a newly composed or unfamiliar tāna varna, the order of the ettugada svaras is changed and given to you, can you re-arrange them in the order intended by the composer? If you can, point out how you will proceed.
114. Point out the utility of practising tāna varnas.
115. What do you mean by *technical beauty* in musical compositions? Illustrate your answer with examples.

116. Give the lakshana of a kriti composition and point out how composers have attempted to beautify this type. Illustrate your answer with examples.
117. Point out the extent to which a performer can display his creative talents in kritis and varnas.
118. What is a rāgamālika? Write its lakshana.
119. Enunciate the principle, if any, underlying the order of succession of ragas in rāgamālikas.
120. Mention the names of some wellknown rāgamālikas. Write short notes on them and also give the names of their composers.
121. What is the minimum number of rāgas that should be present in a rāgamālika.
122. An unfamiliar rāgamālika composition, conforming in full to the lakshana of the form, is given to you but with the order of the charanas changed. Can you re-arrange the charanas in the order intended by the composer? If so, outline the procedure that you will adopt.
123. In an instrumental rendering of a Rāgamālika, point out the beauties that go unnoticed.
124. Write short notes on the mātu of a pada, jāvali, pada varna and daru.
125. In which types of compositions do you get the jatis or the tāla-solfa (rhythmic) syllables?
126. Name a musical form that is heard only in dance concerts and write a short note on it.

127. Mention the musical forms wherein *chitta svaras* have a legitimate place.
128. Discuss if the introduction of *sangatis* in *padas* is appropriate.
129. Comment upon the nature of the *sahitya* in the following types of compositions :—
 (a) *Pada varna*, (b) *Pada*, (c) *Ragamālika*,
 (d) *Jāvali*, (e) *Tillāna*.
130. Mention a composition having two *pallavis*.
131. In which types of compositions is the *anupallavi* a dispensable *anga*.
132. Mention the names of four prominent composers of the forms : (a) *kṛiti*, (b) *varna*, (c) *rāgamālika* and (d) *pada*.
133. Mention the names of composers who :—
 (1) signed their compositions with their *own* name ;
 (2) signed their compositions with names *other* than their own ;
 (3) *did not* introduce any *mudra* at all.
134. Explain the following :—
 (a) *Chitta svara*, (b) *Ettugaḍa pallavi*,
 (c) *Solkattu svara*, (d) *Svarākshara*,
 (e) *Sangati*, (f) *Upānga khaṇḍa*.
135. Name the forms wherein the *sahityas* relate to the *nāyaka-nāyaki* theme. Write brief notes on them.
136. Name a form wherein the signature of the composer may occur in the *pallavi* or the *anupallavi*.

137. Write the lakshana of the forms : Padam, Tillāna and Jāvali. Mention the names of prominent composers of these three forms and point out the signatures adopted by them.
138. Write short notes on :—
 (a) Navaratnamālīka, (b) Tillāna daru.
 (c) Kālahastīsa Pancharatnam (d) Navāvarana kirtana, (e) Svarasthāna padam.
139. Are there instances of tunes having specific names. If so name them. Give two of those tunes in notation.
140. From the compositions familiar to you, give an example each for the following :—
 (a) Where the commencing notes of the pallavi and the anupallavi bear the octave relationship.
 (b) Where the above notes bear the samvādī relationship.
141. Suppose you are given the bare sāhitya of a musical composition, how will you proceed to determine whether it is a svarajati, varna, kriti or padam.
142. Write the lakshana of the form Tillana. Point out the features of the early musical forms which provided the sources for the build-up of this form.
143. Name the forms wherein the occurrence of the raga mudra is obligatory. Also name the other forms wherein the raga mudra has been introduced by some composers.

Folk music.

144. What are the characteristics of folk-songs and how would you classify them ?
145. Mention the rāga, tālas and gamakas figuring in the folk songs of South India.
146. Write a short essay on the musical aspect of folk songs.
147. Suppose a gramophone record of a song is played to you, how will you determine whether it is a specimen of art music or folk music ?
148. Discuss the place of folk music in the cultural heritage of a country.

Musical Instruments.

149. Name the three main heads under which musical instruments are generally classified.
150. Briefly classify the Stringed instruments.
151. Briefly classify the Wind instruments.
152. Briefly classify the Percussion instruments.
153. Classify the Bowed and Plucked varieties of instruments.
154. Classify the Fretted instruments.
155. Name the instruments used in concert music, temple music and martial music.
156. Write short notes on :—
 - (a) Chinna melam. (c) Naubat.
 - (b) Periya melam. (d) Sarva rāga mela vīna.

157. Give examples for the following :—
- (a) A stringed instrument with two bridges.
 - (b) A stringed instrument provided with guts and metallic strings.
 - (c) A stringed instrument with metallic strings alone.
 - (d) A plucked instrument wherein the left hand fingers are not in contact with the strings.
 - (e) A wind instrument without finger holes.
 - (f) A percussion instrument capable of being tuned.
158. Name two Plucked instruments used in South Indian concerts.
159. Mention the instruments figuring as accompaniments in concerts of Karnatic music.
160. Is the compass of the Vina and the Violin altered by tuning them in madhyama sruti?
161. Distinguish between monophonous and polyphonous instruments. Give two examples under each.
162. Give two examples for each of the following :—
- (a) A stringed instrument with a plain finger-board.
 - (b) A fretted instrument of the bowed group.
 - (c) An instrument with a compass of more than three octaves.
163. Name the instruments on which one can play simultaneously in two octaves.
164. Mention the names of two sruti vādyas.

165. Name the wind instruments used in concerts of Karnatic music.
166. Point out the utility of the *sound post* and the *mute* in the Violin.
167. How do you account for the fact, that when the *sārani* string of a correctly tuned Tambura is plucked, the other *sārani* string vibrates of its own accord ?
168. Enumerate the instruments used as primary instruments (*ayan vadyas*) and instruments used as accompaniments (*pakka vadyas*) in concerts of South Indian Music.
169. Write an essay on the benefits of listening to Instrumental music.

General and Miscellaneous :

170. Point out the plural meanings of the following terms :—
 (a) *Sruti* ; (b) *Pūrvāṅga* ; (c) *Jāti* ; (d) *Āhata* ;
 (e) *Kosala* ; (f) *Yati* ; (g) *Graha* ; (h) *Melam*.
171. Explain the different branches of *Manodharma sangita*.
172. Discuss if Karnatic music has profited by coming into contact with other systems of music.
173. Give examples of South Indian *rāgas* figuring in other systems of music.
174. Mention the important factors that contribute to the excellence of a concert.

175. What is the compass of a well cultivated human voice? Name a concert instrument whose compass is nearly the same as that of a well cultivated human voice.
176. If in his usual pitch, the highest note that a singer can reach is the *tāra sthāyi madhyama*, what is the highest note that he can reach in the *madhyama sruti*?
177. Point out the requisites of an ideal concert hall.
178. Write a short essay on the utility of the gramophone.
179. Compared to the position that obtained three centuries ago, we are now in a position to make an elaborate and detailed study of ragas. Point out how this has become possible?
180. Compared to the last century, the opportunities for learning music and for acquiring a knowledge of music are many at the present day. Elucidate.
181. The music of a country grows only when it is nurtured by the contributions of its brilliant composers and musicologists. Elucidate.
182. A person *A*, driving a motor car along a road, hears the note of the horn of another motor car driven by *B* in the opposite direction and finds that the note of his motor-horn and that of *B*'s are related as *Shadja* and *Chatussruti Rishabha* respectively. After some distance, *A* hears the note of the horn of another motor-car driven by *C* in the opposite direction and finds that the note of his motor-horn and that of *C*'s are related as

Shadja and Antara Gāndhāra respectively. If *B* hears the note of the horn of *C*'s motor car how will the note strike him? Explain.

183. In a music school, there were three classes in Instrumental music, teaching Violin, Vīna and Sitar. To a visitor, who visited the three classes in succession, the srutis of the three classes impressed him as Shadja, Chatussruti Rīsāabha and Sādhārana Gāndhāra respectively. If he had visited the classes in the following order, viz., Vīna. Sitar and Violin, how will the Sruti notes of the three classes have impressed him? Explain.

184. A Vīna specially made, has five strings passing over the finger-board. The four strings are tuned as in the ordinary vīna and the fifth string is tuned to the Shadja immediately below the note given by the fourth string. What will be the compass of the instrument? Explain with a diagram.

185. Write an essay on the benefits of cultivating classical music.

PASSAGES FOR SIGHT SINGING

1. Bhairavi Rupaka.

Ṛ Ṣ̣, n d p	m p d n Ṣ̣	mpdnṣ̣ṛḡṛṣ̣ndp	mndP,
Ṇ, ṛṣ̣ndp	mgmpmgrs	Ndpmnndpmgrs	ṇ.ḍṇṢ, ||

2. Purvakalyani—Chapu.

P m g g r r	S ṇ s r g m	P m p d p m	d p ṣ̣ n ṛ S
Ṣ̣ n ṣ̣ ṛ ḡ m	ḡ ḡ ṛ Ṣ̣ ṣ̣ n	Ṛ ṣ̣ n d p m	g g r S ; ||

3. Kedaram—Adi.

P p m G, r R, s S s ṇ	P p n Ṣ̣, m	G, r S ;
S s m G, m P, n P, m	G, r R, s	s r r g S ;
P p m G, m P, n Ṣ̣ ;	Ṣ̣ ṣ̣ m ḡ, ṛ	Ṛ, ṣ̣ Ṣ̣ ;
Ṣ̣ ṣ̣ m ḡ, ṛ Ṛ, ṣ̣-ṣ̣ n p m	g m p ṛ Ṣ̣, n	P, m G, r S ||

4. Saveri raga—Chapu tala.

S , s r m p	D , p d p m	p d ś ś n D	p m p d p m g r R
S , s r g r	S , s n D	s r m p d n d	p m g r S ,
P , d d p m	p D Ś ;	p D ś r g r	Ś , ś n D
p D s r g r	M g r s n d	p d ś r Ś	p m p d p m
		s r m p d n d p	g r S ||

5. Arabhi raga—Jhampa tala (Misra jati)

M , g r s R—d d P m p m g r s R—s r m g R s r	S ;	S ; ; ;
M , g r s R—d d P m p d ś ś n D—s r m g r s R	Ś ;	d d p p m g r s ||

6. Chakravaka raga—Chapu tala.

P , d n D	p d n Ś ;	Ś , n d P	m g m R ;
S , s n D	d n s R ;	s r g m P m	n n d P ;
Ś , ś n D	d n ś R ;	, s r g m g r	, ś n d n Ś
R , ś n D	p d n Ś ;	n s R Ś n d p m	g g m R S ||

7. Varali raga—Adi tala

\tilde{G} M P ; P ; \tilde{d} \tilde{d} p m

S \tilde{g} r S ; S ; \tilde{g} r \tilde{g} m

l ; \tilde{d} \tilde{d} p m p d n n \dot{S} ;

\tilde{G} ; \dot{P} \dot{p} \dot{m} \tilde{G} ; \dot{g} \dot{r} \dot{S}

P p m p d p m

P ; \tilde{d} \tilde{d} p m

\dot{S} \tilde{g} \dot{r} \dot{S}

\dot{S} ; n d p m

\tilde{G} , r S ;

p m \tilde{G} , r S

\dot{S} / r n \dot{S} ;

G , r S ; ||

PUNCTUATE THE FOLLOWING PASSAGE:—

Note :—Let the students copy the following passage in their notebooks and insert the notation symbols at the appropriate places as the passage is sung by the teacher :—

8. Devagandhari rāga—Adi tala

R S s n d = D P m g r

R S s n d s r M g R

R M m g r

m p D d P

s r G s r S

d d S S ||

PASSAGES FOR MUSICAL DICTATION

9. Bhairavi raga—Adi tala

Ṛ Ṣ̣, n d p—m p d n Ṣ̣;	m p d n ṣ̣ ṛ ḡ ṛ	ś n n d P;
Ṛ Ṣ̣, n d p—m n d p m g r s	r g m p m g r s	s ṇ ḍ ṇ Ṣ̣;
s ṇ ḍ ṇ Ṣ̣;—m g g r Ṣ̣;	p m g r Ṣ̣;	n n d d P;
m p d n ṣ̣ ṛ ḡ ṛ Ṣ̣—d n ṣ̣ ṛ ṣ̣ n D P	Ṛ, ṣ̣ n d P	m p d p m g r s

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10. Khamas raga—Adi Tala

ś n d P, ;—Ṣ̣, n—n d P	P m P, n d p	d p m g M;
m g Ṣ̣, Ṣ̣ ṇ—s m g m P, m	g m p d n d P	d n Ṣ̣; Ṣ̣
d n Ṣ̣, Ṣ̣ n—ṣ̣ m ḡ m ṛ ḡ ṣ̣ ṛ	ṣ̣ n Ṣ̣, ṛ ṛ ṣ̣	ś n n d P;
g m p d n Ṣ̣,—m ḡ ṛ Ṣ̣ n d p	g m p—ś n n d p	d p m g M; ||

11. Kharaharapriya raga—Adi tala.

n d P , m g r r g m p d n n d	p d n d P p m	m g G g r R
r g R , s ṇ ḍ ṇ s r s R R	N n d P p m	m g g r S ;
n d P , m g r r g m p d n Ṣ	d n Ṣ , ṣ n d	n ṣ i ṣ i R R
r ḡ m Ġ r Ṣ n ṣ i ṣ i n n d	p d n ṣ D n d P d p	m g g r S ; ||

Mental reckoning of the number of Avartas of a sanchari

Reckoning mentally the total number of avartas of a sanchari sung by the teacher. The tala of the sanchari may be announced beforehand. Two avartas may be counted in silence by the teacher and at the commencement of the third avarta, he may start singing or playing the sanchari.

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12. Sankarabharana raga—Rupaka tala.

P p m—m g g r S ;	s ṇ s ḍ ṇ p ḍ ṇ S ;
P p m G ; g g m r	g m P D , n Ṣ ;
Ṣ ṣ n D , n Ṣ ;	ṣ i ḡ m ḡ i ṣ n Ṣ ;
R Ṣ ṣ n d p m p d n	Ṣ i ṣ Ṣ , n P d p P , m g r S ||

13. Anandabhairavi raga—Rupaka tala

g m P ;	ś n d P ,	g m P p m	g r Ṃ ;
g m P ;	g m p m g r	S s ṇ s m	g r S ;
g m P ;	ś ś Ṃ ,	ś n ś m g r	ś ; ;
Ṗ , r Ṣ	ś n d P ,	g m P p m g r	S ; ; ||

14. Bilahari raga—Rupaka lala

g p d Ṣ ,	ś n d Ṣ ,	p d s r g p	m g r Ṣ ,
d g r Ṣ ,	ś n d P ,	R ś n d p	m g r S , ||

PASSAGES FOR RAGA IDENTIFICATION

15. n d P , m g m R S ||
16. g m R , S ṇ s r g m P ; ||
17. P P m g r s R ; d d P m p d ś d d P m p m g r s R ||

18. Adi tala

M ; , m g m	P ; , m g m	P ; , d n p	D , n D ;
D ; , d n s	N ; , n d p	Ś , n-n d P	d p m g M ; ||

19. Adi tala

G p d Ś ; — p d s r g r g p	Ġ r s R s d	ś d p D p g
P d s R ; — g g r r s s d p	d g r — d r s — d s	d - p d p - g g r s ||

20. Adi tala

N P , n n s	S S , m g r	S S , m g r	s r r g S ;
S S , m g m	P P , n p m	g m P , n p m	m g g r S ; ||

21. Rupaka tala

S r g p d	P m g r s	S , g r s	ṇ d S ;
S r g p d	ś n d ś	R , ś n D P	m g r S , ||

SVARAKSHARA TESTS

As the following sahityas are sung by the teacher, avarta by avarta slowly, the pupils should write the svaras and the sahitya syllables below the svaras and mark the svaraksharas (suddha and suchita varieties inclusive) by rounding the concerned svara-sahitya syllables:—

22. Khamsa—Adi

m p d	M m g m	M d n D ;	m n D	n d	n p d n	ś n Ś ; ||
Murugan	māl marugān	Mā dhava nai .	ma na dē	ni da	mu m nīna	Indiruppāi. ||

23. Todi—Adi

ś D d n Ś ś	ś ġ r ś n d p d	n d , ś r ġ ||
sa dā dhyā .	nin chu sa ra śl ja ne .	tru nī nī vu . sa ri ga ||

24. Khamas raga—Rupaka tala

p d p m g m	m n D ;	p d n Ś n	ś n n d p m ||
pa da pa n ka ja	mu la nu .	bhak . ti to nu	dhyā . nīn . chu . ||

25. Kambhoji raga—Rupaka tala

P d M m g G	p d ś n p d Ś ,	p d ś n D p m	g r s r g m ||
pā da mu la , nu	nam . . mi . ti .	para mā , da ya .	ka ri nī , . du ||

PASSAGES FOR THE IDENTIFICATION OF RAGA AND TALA

26

Ś , ś n p D Ś — n p D m g p d

Ś — p d ś r g r g m g r Ś , n n d P

D , d g r Ś , m g r Ś , ś n d P

, d m g p d Ś — [~]M p d ś n d p m g r s ||

27

Ś , n d p n d P ; m p n n d p m g R ;

R , p m G R S , n d p m p n n s r S ; ;

(Ś , n d p n ś R ; R , m g r Ś n d P)

r Ś n d p m p n s r m m g g r Ś n d P m g g r S ; ||

TESTS IN SVARA-SAHITYA GNANAM

With the help of the notation given, let the pupils sing each of the following s̄ahityas with rāga bhāva, keeping time with the hand:—

28. Kambhoji raga—Adi tala

P , d m g — p d	| ś ś n	| p d ś ||
Ma . tan . gi ma ra	| ka ta .	| . . ngi ||

29. Khamas raga—Adi tala

ś ś ś n—n d d p—p m d p—p m g g	M ; ; ;	m N d—n p d n
Mu ra li . gā . . na lo . . . la . . Krish	na ; ; ;	Mukunda Hari Hari

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30. Sankarabharana raga—Adi tala

m g m p d n ś :	ś n d p	m g r s
sa ra si ja nē . tra	pa ra ma pa	vi . tra .

31. Sankarabharana raga—Adi tala

Ś r ś n d p m	| g m p m	| g r S ||
Sā ra sa lo . cha ni	| Sam . ka ri	| Gau . ri ||

32. Kedara raga—Eka tala (Khaṇḍa jātl)

Ś , n P , m G , m P , n Ś ; ||
 sā . ra sā . ksha ni . nnu nam . mi ti . ||

33. Mayamalavagaula raga—Rupaka tala

n ś n d P | d n Ś ; | n ś n d p m | g m g r S ||
 pa ra ma da yā | ka ri ni . | pā . da mu la nu | nam . . mi ti ||

34. Bhairavi raga—Jhampa tala

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Ñ , n d p d p - m n d p - m p | d n | Ś ; ||
 ni . mahimalanu kanu gon ṭi ni | na m | mā . ||

35. Bhairavi raga—Adi tala

n ḡ ṛ Ś n n d P | Ñ m p | p m G r s ||
 Nṛ . ra jākshi srī . . | Kā mā . | kshi . . . ||

36. Bhairavi raga—Rupaka tala

\tilde{N} , ś r ś | n r ś n d p | m p d n ś n d p | m g m p p m G r s ||
 Mā . dha vu ni | sō . . . da ri | mahi shā . . . sura | ma r dha ni ||

37. Mohana raga—Adi tala

p d Ś ś d d p | p g d p | g r r s ||
 ka ru nā ni dhi ye . | kā . tta rul | vā . . y) ||

38. Kambhoji raga—Adi tala

p d Ś ś n D n d P | m g p d | S ; ||
 a ru nā . . . dri . . | nā . . . | thā . ||

39. Kambhoji raga—Rnpaka tala

P p m G p d | ś n P D Ś , | p d ś r r g Ś | g r ś n D p d ||
 pā ma . ra ja na | pā . . li ni . | pa ra ma . da . yā | ka ri san . . ka ri ||

40. Khamas raga—Adi tala

\dot{S} ; \dot{s} \dot{n} \dot{d} $p-p$ \dot{m} \dot{d} $p-p$ \dot{m} \dot{g} \dot{g} | \tilde{M} ; ; - M | \dot{n} \dot{d} \dot{n} $p-m$ p \dot{d} \dot{n} ||
 Dā . sa ra thi da yā . ra sa ja la ni . dhi . . Tyā | ga rā . ja nu tu da gu ||

41. Khamas raga—Adi tala

\dot{S} , \dot{s} N , \dot{d} P , \dot{d} \tilde{M} ; | M , \dot{n} D \dot{n} p | \dot{d} \dot{n} \dot{s} \dot{n} \dot{S} ; ||
 sā . ma gā . na lo . . lē . | sām bha vi . . syā . . ma le . ||

Identification of the melakarta of a sanchari in a Janya raga sung by the teacher.
 (The teacher *should not* announce the name of the raga).

42. Mandari raga—Chapu tala

P , p \dot{m} \dot{g} \dot{r} | S , \dot{s} \dot{r} \dot{g} \dot{m} | P , p \dot{n} p \dot{m} | p N \dot{S} ;
 \dot{S} , \dot{s} \dot{r} \dot{g} \dot{m} | \dot{g} \dot{R} \dot{S} , \dot{n} | \dot{S} , \dot{s} \dot{n} p \dot{m} | \dot{g} \dot{g} \dot{r} S ; ||

Identification of the melakarta rāga of a sanchāri sung by the teacher.

43. Hemavati raga—Rupaka tala

\dot{r} \dot{g} \dot{r} S , | \dot{r} \dot{g} \dot{m} P , | p \dot{d} \dot{n} \dot{d} p \dot{m} | p \dot{d} \dot{n} \dot{S} ,
 \dot{r} \dot{g} \dot{r} \dot{S} , | \dot{s} \dot{n} \dot{d} P \dot{m} | $\overline{pdn\dot{s}}$ \dot{n} \dot{d} p \dot{m} | \dot{g} \dot{g} \dot{r} S , ||

Chiratalu: The name in Telugu for Casterets or
சிப்ளாகட்டை.

Hasyakala:—The art of exciting laughter amongst listeners. A person proficient in Hāsyakala sends the audience into roars of laughter through mimicry or vocalisation of peculiar sounds. This art admits of two divisions:—

(1) Vocalising the sounds of Birds, like peacock, parrot, pigeon, cock etc; and voealising the sounds of animals like horse, ass, dog, cow, calf, goat, buffalo etc.

(2) Voealising the sounds of Musieal instruments and imitating the styles of singing of great masters. This requires profiency in the art of music. The artist is also able to recite Konugolu jatis and is also able to vocalise sounds of rhythmic instruments like the Mridangam, Ghaṭam, and Moresing.

This art is also known by the name *Vikatam*. Hāsyakala Chakravarti, literally, Emperor in Hāsyakala was a title bestowed upon Vikaṭam Ramaswamy Sastrigal of Tiruvasanallur. This artist was able to personate mendicants like the Gudugudupandi, Dasari along with the sounds on Budubudukkai, Urumi, and conch.

Musical Aphorism

శ్రుతి లేని పాట — మతి లేని మాట

Sruti leni paṭa — Mati leni māṭa

Music not conforming to sruti (drone) is like words devoid of sense.

This Aphoriam emphasises the necessity of adhering to the purity in sruti.

SŪTRA GĪTAS

Sūtra Gītas are simple melodies which give in a nutshell facts relating to music. Thus there are Sutra gītas which give the scales obtained by the process of Modal shift of tonic.

1. Sankarabharana—Adi

\dot{m} \dot{g} \dot{m} \dot{p} \dot{d} \dot{n} \dot{S} | \dot{s} \dot{D} \dot{p} | \dot{m} \dot{g} \dot{m} \dot{p} \dot{g} \dot{r} \dot{S}
 Sa m kha ra To . ḍi | Kal ya ni | Ha . ri . Na . ṭha

This indicates that

Sankarabharana's	ri	gives	Kharaharapriya
„	ga	„	Todi
„	ma	„	Kalyani
„	pa	„	Harikambhoji
„	dha	„	Nāṭhabhairavi

2. Mohana—Adi

\dot{s} \dot{r} \dot{g} $\dot{g}-\dot{g}$ \dot{g} \dot{g} $\dot{g}-\dot{r}$ \dot{g} \dot{p} \dot{p} \dot{D} ; | \dot{p} \dot{d} \dot{S} \dot{s} \dot{d} \dot{d} \dot{p} | \dot{p} \dot{g} \dot{d} \dot{p} \dot{g} \dot{r} \dot{S}
 Mo . ha na Ma . dhya . Him do . la . | Sud . dho da ya . ra vi | chan . dri ka . .

This indicates that

Mohana's	ri	gives	Madhyamavati
„	ga	„	Hindola
„	pa	„	Suddha saveri
„	dha	„	Udaya ravi chandrika.

Model Appreciation Essays

1. KARU BARU

Mukhari—Adi tala

Tyagaraja's kritis stand as brilliant examples of the triple requisites of a good kriti summed up in the phrase "Kriti guna trayam". A kriti should possess good and attractive music; it should have a beautiful sahitya with good ideas; Both the music and the sahitya should spring from the fountain of Bhakti or devotion. Tyagaraja's kritis satisfy all these triple requisites and this is the secret of their popularity and wide appeal.

The kriti 'Karu Baru' in Mukhari raga is one of his brilliant compositions. The different facets of Mukhari raga are skilfully portrayed in this song. Mukhari raga does not lend scope for an elaborate alapana. Still, the great composer has composed as many as ten kritis in this raga, which shine as beautifully-cut diamonds. He is the only composer to have composed numerous compositions in this raga. This composition belongs to his later period. It reveals the maturity of his conception and richness of his musical imagination. His creative talents shine in bold relief herein. The raga pushti and bhava-pushti shine in their fullness here. This kriti is a veritable crystal in Mukhari raga and shines as a fine example for Draksha Paka. Ragas useful for varnana or description are a few and Mukhari is one of those ragas. Ragas like Surati, Kedaragaula and Pantuvarali are also useful for descriptive purposes.

Mukhari raga is generally considered to be a Karuna rasa raga; but by emphasising particular phrases in it, the Gāna rasa aspect of the raga can be significantly brought out.

“Entani ne varnintunu” is an other kriti in Mukhari raga used for a descriptive purpose. Rishaba swara is one of the notes on which kritis in Mukhari raga can aptly commence. “Karu Baru” starts on Tara sthayi Rishabha. The glories of Rama Rajya and the prosperity of the people who lived at that time are forcibly portrayed in the sahitya of this kriti. The commencement of the piece on the tara sthayi rishabha significantly stresses the glories of Rama Rajya. The tempo of this piece is chowka kala slow tempo. There is a naturalness about the flow of its music. The tessitura of this piece embraces for the most part, the upper tetrachord of the middle octave and the lower tetrachord of the upper octave. Being a descriptive piece, there are not many sangatis here. This piece is set in chitra tara marga. The Pallavi, Anupallavi and the Charana uniformly start after half-a-count. A pāda is equal to two avartas in this song. Pallavi consists of one pāda and the Anupallavi consists of one pāda and the Charana consists of two pādas. In Pallavi in the phrase. “Saketa nagarini” the syllable ‘Ri’ is sounded on Rishabha swara itself and hence, this part shines as a beautiful Swarakshara. The Sahitya of this song is as follows :

Pallavi : Kāru Bāru Seyuvāru

Galare Nivale Saketa nagarini

Anupallavi : Oorivāru Desa janulu Varamunulu

Upponguchunu Bhavukulayye

Charana : Nelaku mooduvāna Lakhila vidyala

Nerpu kaliki Dheergāyuvu kaliki

Chalamu grava rahitulu Kāleda ?

Sadhu Tyagaraja vinuta Rama.

A free translation of this *sāhitya* will run as follows :

Pallavi : Is it possible to name another who has carried on the administration so perfectly and with justice like you ?

Anupallavi : During your reign, not only the urban people but also the rural people were perfectly happy. The great rishis were happy.

Charana : There was plenty of rain (India being an agricultural country, rains are absolutely necessary for the prosperity of the people). The people were proficient in different branches of learning. They lived for long. The people were free from 'garva' (pride) and 'chalamu'-kopa (Anger). They lived in perfect peace and contentment.

The sequence of *sutra*, *vritti* and *bhāshya* is a feature of Tyagaraja's *kritis*. This sequence holds good both for the musical construction and the sequence of ideas in the *sāhitya*. This can be patently seen in this song. Tyagaraja used *sisṭavyavaharika* *bhasha* in his *kritis*; but used a scholarly language in *padyas* (verses) in his operas.

The *Kriti Karu baru* shines well when rendered by an orchestra. When rendered with full grace and polish, this piece has a charming appeal. Persons endowed with *gamaka sārreera* can do justice to this piece. It has a high entertainment value. It should be rendered in the middle of a concert programme and before the main *raga alapana* and *pallavi*. An ancient *sloka* prescribes six *lakshanas* for an

ideal musical composition—"Susvaram Surasam chaiva Surāgam Madhurāksharam; Sālankāram Sapramānam shadvaryam Geeta lakshanam."

The kriti *Karu baru* might be quoted as a fine example of a composition envisaged in the above sloka.

2. NAGUMOMU GANALENI

Abheri raga—Adi tala

This is one of the resplendent gems adorning the repertoire of Carnatic Music. It shines equally well when rendered by the voice or on an instrument. It also shines when rendered by an Orchestra. The piece is set in a very attractive tune. To do justice to it one should possess raval jāti sarira; that is, a voice which is able to negotiate Madh-yama kala and Tri-kala sangatis with absolute clearness. The range of the piece embraces two octaves. Flutists who wish to play this piece should be proficient in finger strokes. (எர லடிகள்) In order to render this piece with real bhāva, one should be proficient in producing ghana, naya effects.

This is one of those pieces which has a high entertainment value. One can easily create the requisite musical atmosphere in the concert hall, by rendering this piece. One can see that the faces of the members of the audience brighten up, when this piece is rendered. They also listen to this piece with rapt attention. A certain liveliness is created. Some great musicians in the past specialised in the rendering of particular pieces and the audiences eagerly looked to the rendering of those pieces by such Vidwans. It used to be said that Bikshandarkoil Subbarayar was a specialist in the rendering of the kriti in Sahana "*Giripai nela*". Sarabha Sastrigal, the greatest Flutist was a specialist in rendering *Nagumomu gana leni*. Likewise was his brilliant

disciple, the late Palladam Sanjivi Rao. Amongst the singers who brought this piece into prominence might be mentioned the late Pushpavanam Iyer of Madurai. When he took up the Anupallavi and rendered it with feeling the audience felt transported to regions of easthetic bliss. When he negotiated phrases touching Tara sthayi Panchama and Tara sthayi Dhaivata, the members of the audience spontaneously reacted with thunderous applause.

Abheri is a brilliant raga. Its melodic individuality is being revealed to us for the first time through this kriti of Tyagaraja. It belongs to the group of Vinta ragas, popularised by the great composer. The Vinta ragas are novel and fascinating ragas and many of them are not mentioned in the earlier literature. They have a charm, all their own. This raga is a derivative of the 22nd Mela "Kharaharapriya" and takes the following Arohana and Avarohana :

s g m p n ś

ś n d p m g r s

It is an Audava - sampūrṇa aaga. It is a Bhashanga raga since it takes the Suddha dhaivata in the phrase "p d P" Muthuswami dikshitar has composed a kriti beginning with the words "Vtna bheri" in the same raga. But, that raga takes only suddha dhaivata throughout. The Raga called Kurnataka devagandhari is a raga closely allied to Abheri. There is a suladi composition in Karnataka devagandhari by Purandara Dasa. The name Abheri is met with for the first time in the work *Sangita sāra* of Vidyāranya. But, the first iakshya in Abheri raga is the immortal composition of Tyagaraja. The Gandhara and Nishada herein are rendered with kāmṭita gamaka (shake). Pratyāhata gamaka also lends life to this

raga. The tempo of this piece is madhyama kala. The kriti consists of a pallavi, anupallavi and one charana. All the three angas commence on sama graha (eduppu). The Pallavi, anupallavi and charana are adorned with five sangatis each. All the sangatis are rāga bhāva sangatis. Some of the ancient alankaras are dexterously woven into the texture of the masical setting and this shine like embroidered workmanship.

This piece belongs to Tyagaraja's middle period. His powers at musical creation are clearly revealed in this kriti. Tyagaraja's compositions are associated with the draksha rasa and *Nagumomu ganaleni* may be cited as a brilliant example in this connection. This kriti can be said to be a crystal of Abheri. The pāda herein consists of two avartas.

The sahitya of this piece is as captivating as its musical setting. In the pallavi, he says "Oh! Rama! -the lustrous gem of Raghu kula! Do you not know, how distressed I feel at not seeing your smiling face? Knowing this, will you not protect me?"

In the Anupallavi, he says 'Oh! Rama. who lifted the Hill (reference to Mandara giri and Govardhana giri), I cannot believe that the members of your retinue would have spoken adversely about me. In the charana, he says "Did Garuda refuse to carry out your mandatg? Did he say that the distance from Vaikunta to Bhooloka was so great, that it will be somewhat tiresome for him to fly you?" Oh! Paramatma, who is the Protector of the World! To whom shall I complain? I cannot bear any more; protect me, praised by Tyagaraja (Here, the name Tyagaraja refers

to both Paramasiva and the composer). The charana reveals high poetic imagery.

This kriti can be enjoyed by both the learned and the uninitiated. It is of universal appeal and can be enjoyed by even rasikas of other countries. When this piece is heard once, its lilting music will always be ringing in our ears. This piece when heard, leaves a deep and indelible impression on minds of the listeners.

3. MUNDUVENAKANIRU

Darbar raga—Adi tala.

Even in ragas of limited scope (i. e., ragas which do not by their very nature give scope for elaborate alapana), Tyagaraja has given us splendid compositions. These compositions help us to gaze at the many facets of the raga. Darbar is one of those minor ragas. He has composed ten Kritis of sparkling beauty in this raga. Darbar and Nayaki are closely related ragas and to perform an alapana or compose Kritis in one raga without the least suggestion of the other raga is a highly difficult task. History records with pride the name of Darbar Sitaramayya. He was one of the Vidwans who adorned the court of Serfojee (1798-1832). Since he was a specialist in Darbar raga and was able to expound it for hours together, he was honoured with the name of raga itself as a title. Darbar is also known by the names Darbaru, and Darubaru. This is not an ancient raga. It is not mentioned in early works on music. We come to know of the *nīda tanu* or the melodic form of the raga for the first time through the Kritis of the great composer. They shine as sparkling gems in this raga. Tyagaraja's extraordi-

nary powers in the realm of musical creation are revealed by his compositions in this raga,

Munduvēnaka niru may be described as a shining crystal in Darbar. Since this was composed during the last years of his life, the maturity and richness of musical conception are patent throughout the piece. Arthapushti, Bhāvapushti and Ragapushti are in evidence throughout the composition. It will take about 8 minutes to render the piece. This piece was occasioned by a certain incident in his life. Unless we know the incident, we cannot understand the real spirit of the piece.

After completing his visits and pilgrimages to Kanchipuram, Tirupati, Walajapet, Sholingur, Tiruvottiyur and Kovur, Tyagaraja planned to return to his home in Tiruvaiyar along with his disciples. Those were days when facilities of railway travel did not exist. Dignitaries, Scholars and Great Bhaktas were carried in Palanquins. Sundara mudaliyar of Kovur handed over to Veena Kuppayyar a bag with one thousand gold pieces, to be kept in Tyagaraja's Palanquin, mixed up with the puja materials. For fear that Tyagaraja would refuse to accept it, he resorted to this device. He told Veena Kuppayyar that the amount was to be utilised during the Krishna Jayanti, Ramanavami and other festivals. The only other disciple who knew about this gift was Tanjore Rama Rao. On the appointed day, the party started sometime after sun-set. Tyagaraja's Palanquin was carried by his disciples. After travelling some miles, the road that they had to pass through had thick trees on both sides. Just at that time they were surrounded by the gang of thieves known as *Nagalāpuram dongalu*. These fellows had a number of small pebbles in their bags.

and shot them at unwary parties with catapults. After scaring them thus, they plundered them and ran away with spoils. They had a powerful gang of spies. The spies managed to get the information even in Madras itself, about the bag of gold pieces kept in the Palanquin. Since the thieves hailed from Nagalāpuram, they were known as *Nagalāpuram dongalu*. The incident however took place at a place far away from Nagalāpuram, in the Madras-Tanjore trunk road. Tanjore Rama Rao was just two years younger than Tyagaraja. He was able to converse with the great composer with a certain amount of freedom. Walajapet Krishnaswami Bhagavata also accompanied the party. It was about midnight when the thieves came near the party. At first they shot the pebbles in various directions so that none of the stones hit the party. At the sight of the thieves the disciples got frightened. However they patiently walked since they did not want to disturb their master's Rāmajapam. But when the thieves came nearer, the disciples mildly shouted *dongalu, dongalu*, i.e., thieves, thieves. Tyagaraja's dhyana was disturbed and he moved the curtain of the palanquin aside and gauged the situation. When the thieves saw the lustrous face of Tyagaraja beaming with spiritual radiance, they inferred that a great Saint was travelling and slowly withdrew and walked along with the party.

Tyagaraja said to his disciples: "what does it matter if there are thieves?"

Veena Kuppayyar whispered into his ears about the bag of gold pieces in the Palanquin.

"Throw away the bag of gold pieces" was the immediate reply of Tyagaraja.

Tanjore Rama Rao mildly argued that the amount was given by Kovur Sundara Mudaliyar for the purpose of being used during the Ramanavami, and Krishnaashṭami Festivals. So it was God's Money.

"If it is God's Money, Let God take care of it," replied the Composer. So saying, he sang extempore the Kriti MUNDUVENAKA NIRU. The Sahitya of this Kriti is an elaboration of the idea which is contained in the sloka, which is recited whenever we start on a journey. The sloka is as follows :—

*"Agrata: Prshṭataschaiva Parsvatascha Mahābalau
Ākarna poorna dhanvanau Rakshetām Rama Lak-
shmanau"*

The meaning of the sloka is "O Rama, Lakshmana! Please protect us with your fully drawn bows from all sides, i.e., Front, Back, and the two sides.

In the pallavi, Tyagaraja says "O, Slayer of Mura and Khara! Come with us on the two sides and the Front and Back." In the Anupallavi he says "I have not seen the beauty like yours. O Raghunandana, come quickly (Vegame rara) because of the imminent danger."

The statement in the first charana, "Kodandapaniyai rara! Soumitri sahitudai amitaparakrama rara" i.e., come as Kodandapaniyai along with Lakshmana.

In the last charana he says; 'O Rajakumara! Bhagavatapriya! come and protect us.'

The procession moved along. Just at that time two young lads of divine beauty appeared on the scene, and walked along the sides of the palanquin, escorting the party.

The thieves were literally stupefied at the sight of the divine boys. They still further withdrew but accompanied the procession just to know the identity of the charming lads.

Even as Tyagaraja was singing the piece, Veena Kuppayyar straight away recorded it in notation, even in the darkness of the night. He and the other disciples were engaged in memorising the newly sung kriti. After completing the song, Tyagaraja was again plunged into prayer. He however heard a voice whispering that there is no more fear of the thieves. Some time later it dawned. The party came near a choultry at the entrance of a village. The procession halted. Tyagaraja came out of the palanquin, and found that the thieves were prostrating before him from a distance. They respectfully asked him, who those two boys were. Tyagaraja saw the two boys and found that they were fast disappearing in the sky. He felt happy. that the song met with the desired result. He asked the thieves, to give up their unsocial pursuits and lead a life of service to humanity.

His joy was so great that he sang extempore the song *Enta Bhagyamo*—Saranga raga, adi tala. This was immediately recorded in notation. The ecstatic state of his mind is revealed in the musical construction as well as the tempo of the song. *Munduvēnaka* is cast in a prayerful mood, and in slow tempo. The significant words in the anupallavi of *Enta Bhagyamo* “Chenta jeri Soujanyaḍai paliki, Chinta bāga tolaginchi brochitivi” throw a flood of light.

Sambhava kritis i. e., kritis occasioned by incidents in the life of Tyagaraja can be classified into:—

1. Single kriti. 2. Dual kritis.

In the latter case, one kriti naturally leads on to the next kriti. Thus the kriti *Teratiyagarada* in Goulipantu raga led to the kriti '*Venkatasa ninnu sevimpa*'. Likewise *Mundovenaka* led to the kriti *Enta Bhagyamo*. Kritis like *Nannupalimpa* are sambhava kritis of the singular type.

The Kritis *Mundovenaka* is set in Chitratarā marga. A pāda consists of two avartas. The pallavi and anupallavi have four sangatis each, and they are raga bhava sangatis. The commencing notes of the pallavi (ri) and anupallavi (dha) bear a samvadi relationship. The Pallavi, Anupallavi and Charanas start uniformly on anagata graha i.e., after a lapse of half aksharakala. Ghamakas like Kampita, Nokku, and Purva dhal figure in the piece. This is a well known concert piece. It shines equally well, when sung or rendered on concert instruments.

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4. 'BHAVANUTA'

Mohana raga—Aid tala

There are many compositions of Tyagaraja which were occasioned by particular incidents in his life. Unless we know these incidents we will never be in a position to render these songs with real bhāva. Luckily for us there are internal evidences in those songs which contain references to these incidents. One of those songs is *Bhavanuta*.

During the early part of his life, one day it happened that the misunderstanding between him and his elder brother became rather acute. Tyagaraja was a very sensitive person. He was deeply hurt by the unkind remarks of his elder brother. He did not go out for his usual 'Unchavritti' that

day, with the result that he and his wife had to starve the whole day. It may be pointed out in this connection that during his daily Unchavritti when the vessel got filled up to meet their requirements for the day, he returned back home. It was not his habit to accumulate savings of rice through Unchavritti. In the early period of his career, he did not have the help of many disciples to look after him.

That night, at about 10.00 o' clock, an old gentleman with his wife and servant came to Tiruvaiyaru and enquired of the residence of Tyagaraja. At last, he spotted out his house and came. Tyagaraja saw the radiant face of the old gentleman and felt very sad that he had nothing to offer to the visitors. The old gentleman however read his face and immediately consoled him and said "Oh Tyagu, ! Do not feel perturbed. I have with me plenty of rice, dhall, vegetables etc. My servant will immediately cook food for all of us." The moment he said like that, the servant went to the back-yard of the house, with rice and provisions and began to cook. In two hours, the meals were prepared and all of them had a sumptuous dinner. As the servant was cooking, the old gentleman conversed very freely with Tyagaraja and blessed him, saying that he was destined to become great and make a mark as one of the great Bhaktas and composers. Even after the dinner, the old gentleman took pleasure in continuing the conversation with Tyagaraja. At about 3.00 a.m. the visitors formally took leave of Tyagaraja and went out. On account of excessive fatigue, Tyagaraja slept soundly. After some time he got up and went in search of the distinguished visitors. He went hither and thither and made many enquiries of the people who were just keeping awake that night for some other cause. No one was able to throw any light on the visitors. Then, the idea flashed across his mind that the visitors were

Sri Rama, Seetha Devi and Anjeneya. It was on that occasion that he sang the song "Bhavanuta." The bare song was sung by him extempore. The sangatis were added later on. Each sangati of the pallavi and anupallavi is a natural sequence from the previous sangati. All the sangatis are raga bhava sangatis. The sangatis progress from the commencement of the theme. The range of composition extends from Dhaivata of the lower octave to the Panchama of the upper octave. It is set in chitra tama marga. The Pallavi, Anupallavi and Charana begin on *sama eduppu*. All the Raga ranjaka phrases, Datu swara prayogas and appropriate janta swara prayogas find a place in this song. The sahitya is an example of fine versified prose.

In the Pallavi, he says 'Oh', Rama! please repose in my heart and feel happy." In the Anupallavi, he says 'Oh! Lord who was talking to me so much- *bahu balkina*-rid yourself of the fatigue by resting on my heart." In the first charana he says "You took a lot of trouble in searching for the humble abode of this Tyagaraja. Please take rest in my hridaya. In the last charana, he says "Oh! Rama, you said that you will make me famous, *Prabala jesi nanu*. Please rid yourself of all this fatigue by reposing in my heart."

Tyagaraja followed up this song by composing the kriti *Kalugunā pada niraja seva* in Poorna lalita raga. This is in praise of Anjeneya who cooked the food that night. The charana of the song contains a reference to Anjeneya's cooking the food for the night which was offered to Sri Ranganatha as *nalvedya* and was subsequently eaten by all. On the Pushya Bahula Panchami day, it has been the custom for members of Tyagaraja's sishya parampara to sing the

song *Kaluguna*. This is the only song in the raga, *Poorna-lalita*.

Singers endowed with a fine *ga naka sāreeram* can alone do justice to the song *Bhavanuta*. This song shines well both in vocal music and instrumental music. There is a balanced presentation of graced notes and plain notes in this song.

Mohana raga is a raga of resolution from an intricate situation and so it is appropriate that Tyagaraja used Mohana for this song. The kriti *Nannu palimpa* and the Daru—*Veda Vakyamani* figuring in *Nowkā Charitram* can be quoted as other examples in this connection. The first charana *Pavana suta priya* starts on a *Swarakshara*. The Kriti *Bhavanuta* has a high entertainment value and leave a deep impression on the minds of listeners.

It is the privilege of Sri Tyagaraja to have presented to us as many as eleven compositions in 'Mohana' raga. Mohana is an old raga but the name 'Mohana' for the raga came about 450 years ago. Prior to that time, this raga was known by the name "Regupti". When the raga 'Hamsadhvani' was created and when the vidwans from Southern districts went and sang in the Andhra Desa and Mysore State the kritis in 'Hamsadhvani' raga, the vidwas in those States remarked with surprise "What is this new raga?". They have just removed Dhaivata from Regupti and introduced 'Kakali nishada' in its place and are singing it". This is proof of the fact that 'Mohana' was known in medieval period by the name Regupti. In the medieval manuscripts, we find at the top of the compositions in Regupti raga, the name Mohanam being inserted within brackets. In the compositions of Annamāchārya of

Tirupati (15th century) the name Regupti is found and not Mohanam. The authors of the Thevaram Hymns have not composed in Mohanam. But, Manickavasagar's Thirvachagam was always recited in Mohana raga. This penta-tonic scale (5 note scale) is compared to the Pan-chākshara. Since the notes taken by Mohana raga are the first five notes to occur in the Cycle of Fifths and since this phenomenon was known in many countries, this raga is heard in many countries of the West and the East.

5. TYGARAJA'S "ENTARANI TANA"

Harī Kamboji raga—Adi tāla

This is one of the songs pertaining to the story of 'The Ramayana'. But, on account of the high entertainment value of this kṛti, people generally have not directed their attention to the ideas contained in the Sahitya. This song is typically in Tyagaraja's style and is a fine example of Draksha rasa. In the Pallavi, the Composer says: "Whatever I get and whatever I lose, I can't afford to lose my thoughts upon you. In the Anu Pallavi, Tyagaraja mentions the fact that an amsa of Paramasiva was born as Anjeneya to help Sri Rama in His great errand. In the first charana we find it mentioned that Adi Sesha who is a jewel of Paramasiva took birth as Lakshmana. The most revered of Sages 'Vashishta' was your bosom friend. The Deva ganas took birth as Vanaras to help you. In the last charana, Tyagaraja avers "Have I not sung about the greatness of your virtues and noble qualities?"

When the Celestial came to know that Vishnu was going to take an Avatar as Sri Rama to rid the world of the tyranny of Ravana, everyone volunteered to play some part during Rānavatara and help Sri Rama, in the fulfilment of

his noble object. Tyagaraja gives in this song details concerning the various celestials and how they took birth in this world to assist Sri Rama in His historic mission.

This song furnishes the example of a metrical sahitya. But in the delightful music in which it is clothed one forgets that it is a metrical sahitya. When scanned we find the Pallavi as ENTARANI TANA/KENTA POONI/NI CHINTA VIDUVA JA/LA.

The anupallavi likewise can be scanned as “Antakarni/Chenta jeri Hanu/mantudai velaya/leda”

The first three Charanas are cast in an other metrical mould—

“Seshudu/Sivuniki/Bhushudu/Lakshmana
Veshiyai velaya/leda
Sishtudu/mowni va/rishtudu goppa va/
Sishtudu hita/ka leda/
Naravara/ni kai/Suragana/mulu vi/
Narulai koluva le/da”

The last charana is again in the metrical mould of the pallavi.

Āgamottamagu/Ni guna mulu sri/
Tyagarajya bha/daga leda

The sabdaalankaras in this kriti have a lilting effect on the ear.

This kriti shines as a crowning jewel in Harikambhoji raga. It is one of his mature Compositions. Hari Kambhoji scale was known even in early times. It is the Madhyama murchhana, of the ancient scale, “Shadja grama”. It is

also the seddha Mela of ancient Tan il music, the frequencies 4 4 3 2 4 3 2, this scale is used in the singing of the Thiru Tan dagam (திருந்தாண்டகம்). But the credit of importing a first class raga swarupa to and endow it with a musical personalities goes to Tyagaraja. We come to know of the raga name 'Hari Kambhoji' only from his kritis. Hari Kambhoji is mentioned as the 28th Mela in the work "*Sangraha Choodamani*" of Govinda charya. One of the reasons for the facinating charm of this raga is due to the fact that the notes figuring in it allows of being grouped into consonantal pairs. For example, "sa" and 'pa' bear the 'Shadja-panchama' relationship. "Ri and 'pa'; ga and da; and ma and ni bear the "Shadja-maydyama' relationship.

Entarani tana can be cited as akriti shining with the *Pushti trayam*, i.e., Raga pushi, Sāhitya pushti, and Bhava pushti. Gāna rasa is predominant in this piece. This piece shines equally well when rendered by the voice or on a concert instrument. It appeals to the classes and masses. Pallavi, Anupallavi and charana uniformly start in the Anagata graha, after half-a-count. The interesting feature of this kriti is that the pallavi, anupallavi and charana are of equal length, i.e., 2 avartas. The range of the song extendr over $1\frac{1}{2}$ octaves, i.e., from the middle octave 'Shadja' to higher octave 'Madhyama'. It is set in 'Chitra tara marga'. A pāda consists of 2 avartas in this kriti. Graces like spurita, kampita and ullasita shine in this piece. Sangatis in this kriti are all raga bhava sangatis. Some of the ancient alankaras also figure in the sangatis of this kriti. For e.g. m g m p/p m p d/ d p d n.

This kriti is one of the priceless gems in the repertoire of South Indian Music.

6. TYAGARAJA'S "DORUKUNA ITUVANTI SEVA"

Bilahari Raga—Adi-Tala

Tyagaraja has composed as many as ten kritis in Bilahari raga. He is the only composer to have attempted so many kritis in this raga. The various facets of this raga have been presented clearly in this compositions. The Bilahari raga does not give scope for elaborate alapana. The fact that he was composed many pieces even in this raga of limited scope, in a standing testimony to his high creative talents.

Bilahari raga is not an ancient raga. It has come into vogue about 500 years ago. Desakshi raga which is a closely allied raga is more ancient than Bilahari raga, Desakshi is mentioned in the work *Sangeeta makaranda* of Narada. It is also referred to in the *Sangita Chudamani* of Jagadekamalla and *Sangita sara* of Vidyaranya. The Nineth Ashtapadi of Jayadevar is sung in Desakshi raga. The tessitura of Desakshi extends over the upper tetrachord of the middle octave and the lower tetrachord of the upper octave. Bilahari raga has sanchara embracing all the three octaves.

Amongst the kritis of Tyagaraja in Bilahari raga. *Najivadhara* and *Dorukuna Ituvanti Seva*, shine as resplendent gems. From the point of view of the musical construction they deserve close and analytical study. In the sahitya of *Najivadhara*, only a few words are found and they are spread over the tana phrases, adorning the sangatis of the composition. But in *Dorukuna Ituvanti Seva* words occur in profusion. Since the sahitya is descriptive, profusion words has become a necessity. Bilahari raga is able to infuse courage and enthusiasm. It is on account of this fact that this raga is sung after Sunrise.

At the commencement of the Pallavi itself Dorukuna Ituvanti Seva the melodic individuality of Bilahari rage shines in a picturesque manner. Besides the Pallavi and anupallavi there are three charanas. Each charana is concluded with an appropriate section in madhyamakala. This kriti is set in Chitra tama marga. The commencing words of the Pallavi and anupallavi possess the Shadja panchama (samvadi) relationship. The pallavi and anupallavi start on sama graha. But the charana starts on anagata graha. i.e., after half count. The madhyamakala sahityas in the three charanas commence on sama graha. The range of this song extends from mandra sthayi dhaivata to tara sthayi madhyama. The ten sangatis adorning the Pallavi are all raga bhava sangathis. Sangatis progress from the end of the theme, Some of the Sanchari Alankaras mentioned in ancient works are found in the Sangatis of this composition. Janta swara phrases Datu swara phrases and Pratyahata gamakas figure in this composition. The foreign note kaisiki nishhada is introduced in appropriate places. Persons endowed with a ravai Jati Sarira (voice) can alone do justice to this piece. It will take at least Ten minutes to perform this song.

BEAUTY OF THE SAHITYA

Flowing diction, sweet sounding words and and phrases conveying pregment meanings are found here. A pāda consists of two avartas. The length of the anupallavi is one pada. The length of the Choukakala section of the charana is four padas. The length of the madhyamakala Sahitya is one pada. Prasayatis, shine in the charana. The ending rhymes of the words Seyaga, Sallaga, Padaga, Pogadaga are sweet and lilting.

In the first charana, Tyagaraja describes in a picturesque manner the dream wherein he saw Rama surrounded by

the royal retinue. He says Tumburu, Narada and others sang his praises in the form of an alapana. This illustrates the *Sākshara alapti*, or alapana, sung through the medium of meaningful words. Alapana with mere vowels will be *anakshara alapti*. While celestial dancers were dancing, Brahma, Devendra and others were prasing Vishnu who was in Sesha Sayana. "Is it possible for one to have the opportunity of seeing this inspiring spectacle", says Tyagaraja.

In the second charana, Tyagaraja describes Sri Rama in all his glory. His Silken costumes, the shining nails of his legs, the becoming jewels that he wore, his sweet smiles, the radiant Tilaka that adorned his forehead, are all described. Tyagaraja had the supreme fortune of seeing Sri Rama many times in his dreams, and twice in his Sākshatkara form. Dorukuna Ituvanti seva describes Sri Rama as he saw Him in one of his dreams. Tyagaraja emphasises that Sri Rama took a delight in witnessing good dances. In the song *PARIPALAYAMAM KODANDAPANE* in Darbar raga, Tyagaraja calls Rama as *Atyanta Sundara Nrithya Janapriya*. Dorukuna Ituvanti Seva can be described as a crystal of Bilahari raga. It is a fine example of Drāksha rasa, which is the characteristic feature of his compositions. In the word Dorukuna, the letters Ru and Ku are sounded on Rishaba and Gandhara respectively. They stand as examples of Suchita swaraksharas.

There is an inspiring story about this song. When his tutelage under Sonti Venkataramaniah was over, he began to compose splendid compositions. The Guru felt proud, about the achievements of his pupil. It may be pointed out that Sonti Venkataramaniah had the Birudus. (1) *Tānavidyāyām Asadrusa* i.e., unequalled in rendering Tanas. (2) *Gayakasārdula* i.e.; a Tiger amongst the singers. It

was said that when Venkataramaniah sang; even withered trunks used to sprout. There is a note book entititled Sonti Venkataramanayyagari Tanalu in the collection of Walajapet manuscripts housed in Sourashtra Sabha Madurai. One day the Guru convened a Sadas i.e. an assembly of Sangita Vidvans and asked Tyagaraja to come and sing before that assembly. That day Tyagaraja sang in *extenso* the Bilahari raga and followed it up with Tana and the kriti *Dorukuna Ituvanti Seva* with Niraval and Kalpana Swaras, to the phrase "Kamita phala dayakiyao Sita" and concluded. The whole music lasted for two hours. The audience was thrilled at the performance. The Guru by way of paying a tribute to his disciple, said "Dorukuna Ituvanti Sishyudu" i.e. can "One get a Sishya like you". (i.e. Can one be fortunate enough to get a disciple like you.)

Tyagaraja's ringing, fascinating and silvery voice and lustrous ravaī jāti sangalis of his composition, his alapana Tana, Niraval, and Kalpana swaras revealing a high degree of creative skill, all left a lasting impression, on the minds of the listeners. They were literally immersed in the sea of aesthetic bliss.

Venkataramaniah presented Tyagaraja many of the Birudus that he himself had obtained from the palace, as a Samasthana Vidwan and blessed him.

This incident proved a turning point in the career of Tyagaraja. Illustrious musicians began to come to him to learn his sterling compositions, firsthand. Tyagaraja had a great reverence for his Guru Sonti Venkataramaniah. During his last days, he commanded his disciples to bury his remains at the spot to the right of the Samadhi of his Guru, on the bank of the Kaveri River.

He had an equal reverence for his father. In many of his compositions including the third Charana of *Dorukuna Ituvanti* Seva he calls himself as the son of Ramabrahmam.

ANALYTICAL AND SYNTHETIC PORTRAYAL OF RAGAS IN MUSICAL COMPOSITIONS

In the deliniation of ragas in classical compositions, great composer have adopted two methods of approach—*Analytical* and *Synthetic*. In the Analytical method, the various facets of a raga are analysed and presented through a series of compositions. This method enables one to gaze at the various aspects of the raga bhava, in a comprehensive manner, This method enables the composer to indicate the graha swara. (the notes on which the compositions can commence) nyas aswara and amsa swara of varying degrees of importance. Thus in Bhairavi, the Kaisiki nishada, Chatussruti Rishabha, Chatussruti dhaivata and panchama are the graha swaras of decereasing order of importance. The relative number of compositions in these four notes bear out these facts.

Compositions Beginning in Nishada

1. Kuluvayunnade, 2. Sri Raghuvara, 3. Upachāramu (Rupaka tala), 4. Tanayande, 5. Rama kothandarama.

Compositions beginning in Rishabha

1. Upachāramulanu (adi), 2. Raksha beṭere, 3. Nijamaithe, 4. Sri Narada muni.

Composition beginning in Dhaivatha

Tanayuni brova

(Sri Parthasarathe in Bhairavi Raga Kanda jati Triputa tala of Myscre Sadasiva Rao, commences on panchama).

In the synthetic method all the beauties of a raga are compressed and presented in one or two compositions. This highly concentrated method of delineation sometimes becomes too heavy for comprehension and assimilation.

Tyagarajah has mostly adopted the analytical method in his numerous compositions. His kritis in Todi, Bhairavi, Sahana, Sankarabharana and Kalyani are splendid examples.

Compositions like *Bala gopala* in Bhairavi and *Sri Raja Gopala* in Saveri of Muthuswami Dikshitar may be cited as examples for the synthetic presentation. Dikshitar has also resorted to Analytical method in compositions like *Sri Varalakshmi namasthubyam* and *Sri Kamalambika* both in Sri Raga. Likewise Tyagaraja has also adopted synthetic methods of delineation but in such cases we do not usually feel the heaviness of the composition. His Ghanaraga Pancharatnas and Kritis like *Darini telusu konti* in Suddha saveri, *O Ranga sāyi* (Kambhoji) and *Dorukuna ituvanti seva* in Bilahari raga may be noted in this connection.

Syama Sastry has adopted both the analytical and synthetic methods. His four kritis in Ananda Bhairavi *O jagadamba*, *Mariveregati*, *Pahi Sri Giri raja sute* and *Himachala tanaya* are examples of Analytical methods of presentation. Some of them however have the tinge of synthetic element in them. *Durusuga krupa* (sāveri) and *Palinchu Kamakshi* in Madhyamavathi are examples of synthetic presentations of ragas. The element of heaviness is however not there.

TECHNICAL TERMS (Contd.)

Nirupanam, a story designed for Kālakshepam with suitable songs in crisp tunes and verses.

Sthayi Sruti, a term colloquially used to denote a higher sruti. Thus; Sthayi Sruti Tambura will mean a Tambura, which can be tuned to a pitch above G or G sharp—5 or $5\frac{1}{2}$. Likewise, Sthayi sruti Mridangam will mean a Mridangam which can be tuned to a pitch G or G sharp. This mridangam is of a shorter length.

Tala vattam, an āvarta.

Vaytari, reciting jatis (Konugol).

* * * *

Ragas with plural names

In Kerala, Kānakkurinji, Indisa and Puranira all denote practically the same raga.

Likewise in the *Tevāram*, we find the paṇs Kolli, Kolli Kauvānam, Gandharam, Piyandai gandaram, all sung to the same raga Navaroj. It is possible that all these ragas had separate melodic individualities, but in course of time the subtle differences got merged into the same raga on account of strong affinity.

Some Contemporary ragas

Divya Malati, a janya raga derived from the 8th mela Hanuma toḍi:

s g m p d n ś - ś n d p m g s

a symmetrical śaḍava rāga, Upanga rāga, Rishabha is a varja svara.

Harikedaram, a janya raga derived from the 28th mela, **Harikambhoji** :

s r g m p d n ś n ś — ś n ś d n d p m g r s

Ubhaya vakra Sampūrṇa raga. **Bhāshāṅga raga**. In the phrase ś n ś , **Kakali nishāda** is heard.

Panchari Melam, is **Kombu**, **Ilattalam**, **Chennala** (சேந்
பொல) **Kuzhrunguzhal** (**Mukha veena**.)



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Harikedaram, a janya raga derived from the 28th mela,
Harikambhoji :

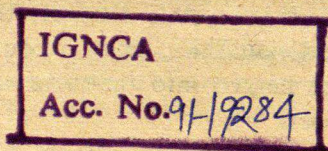
s r g m p d n ś n ś — ś n ś d n d p m g r s

Ubhaya vakra Sampūrṇa raga. Bhāshāṅga raga. In
 the phrase ś n ś , Kakali nishāda is heard.

Panchari Melam, is Kombu, Ilattalam, Chennala (சேங்
 ளா) Kuzhrunguzhal (Mukha veena.)



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R

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